SQUARE DANCING

OCTOBER, 1982

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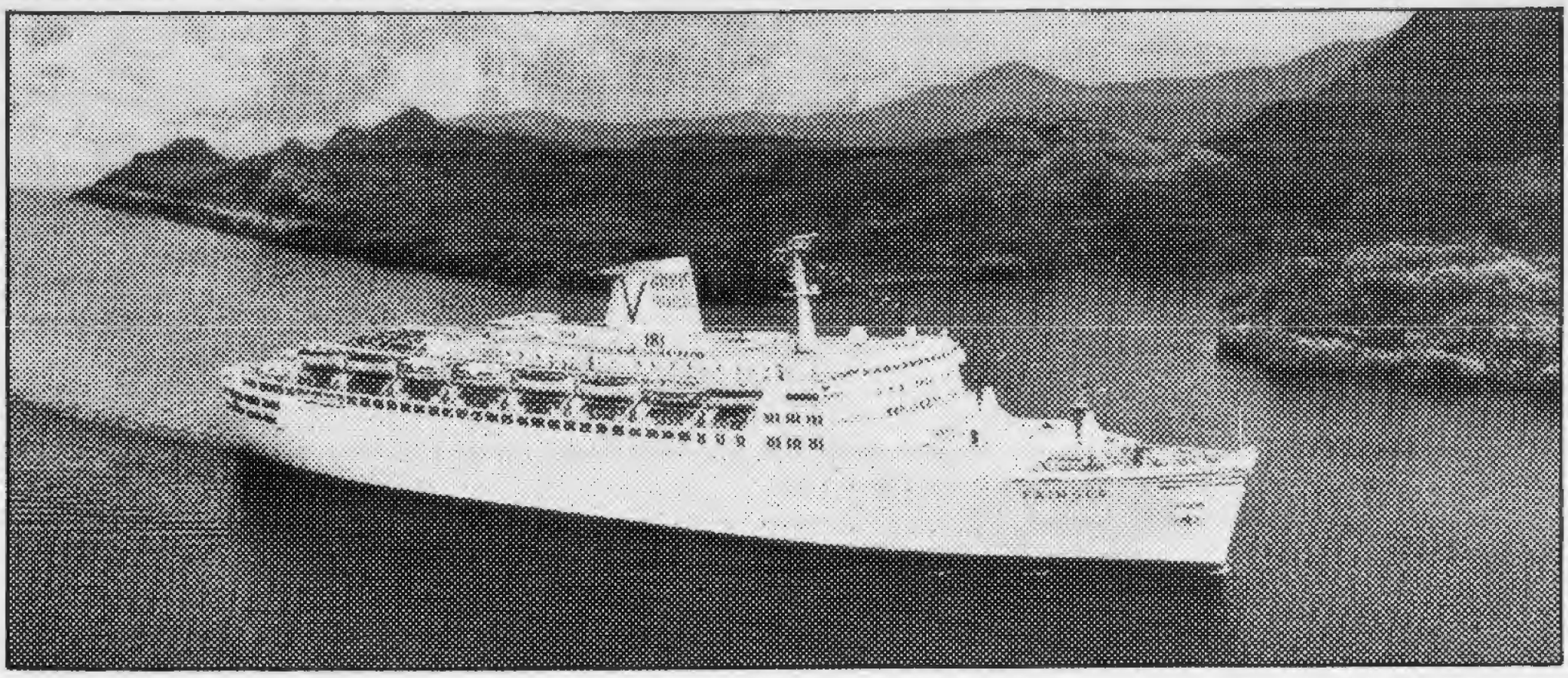


The SUBJECT is GIMMICKS

"STAR THE ROUTE"

(see page 8)

official magazine of The Sets In Order AMERICAN SQUARE DANCE SOCIETY



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FROM THE FLOOR

Dear Editor:

We are putting together a handout package for all our new dancers for our fall classes. We will be including the Indoctrination Handbooks and Basics Handbooks and a copy of the September issue of SQUARE DANCING.

Julie Harris
Livermore, California

An excellent idea. — Editor

Dear Editor:

Our club is just a little over two years old, so we are relatively new square dancers. Your magazine has been great in helping us get acquainted with the wonderful world of square dancing.

Dick and Lois Graves
Auburn, Alabama

Dear Editor:

I have been a square dancer for eight years and a part-time caller for six. I am now a member of Lions International. I would be interested in establishing correspondence and exchanging trade pins with any other "square Lions."

Wayne Askew
Kootenay-Slocan Lions Club
Grp. 16 Comp. 1 R.R. 1
Winlaw, British Columbia VOG 2JO

Please see **LETTERS,** *page 57*

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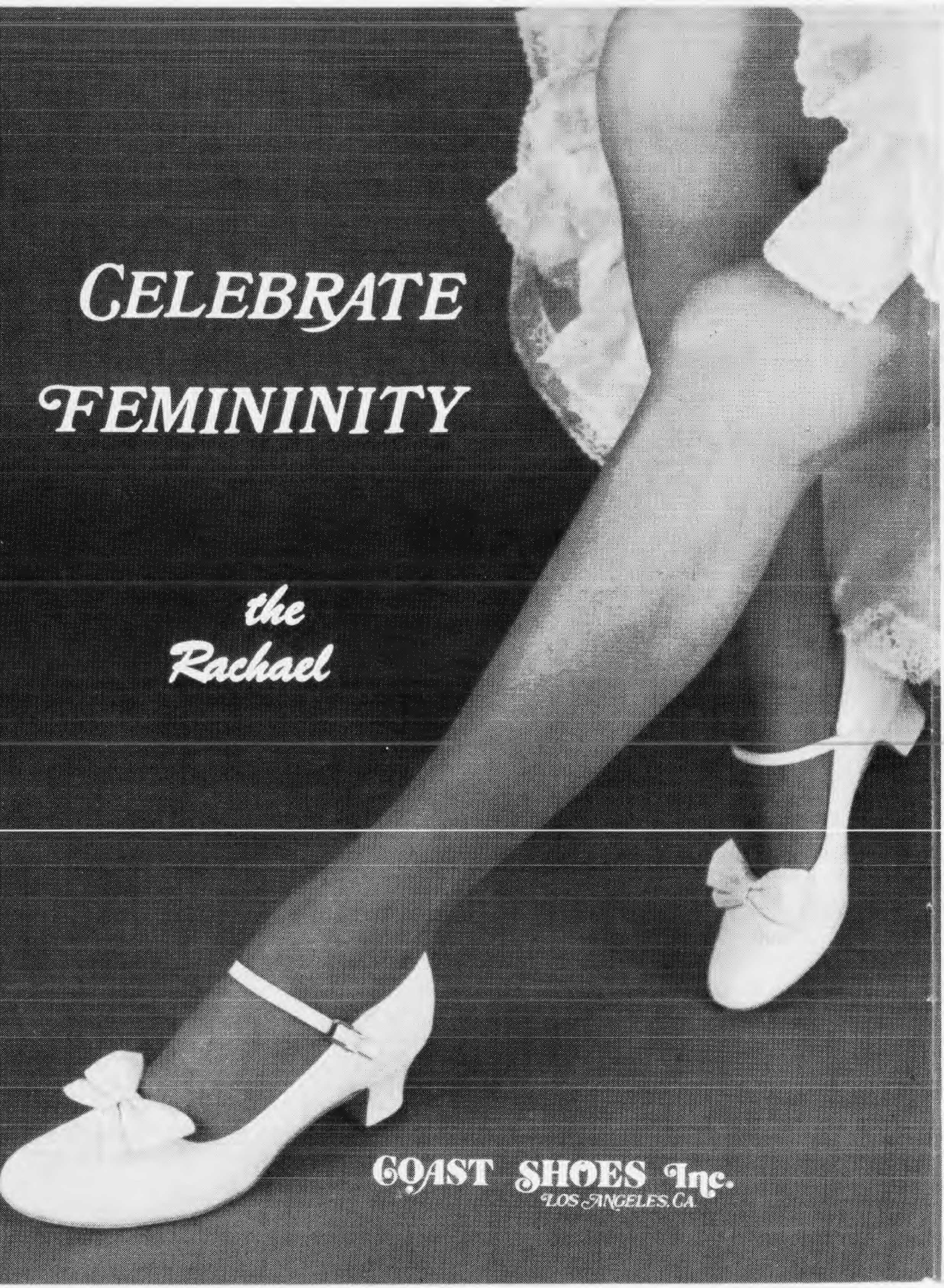


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October, 1982

THERE IS A SONG in Gilbert and Sullivan's Pirates of Penzance that speaks of a *paradox* which Webster informs us is *a statement contrary to common belief . . . a statement that seems contradictory, unbelievable or that has inconsistent qualities.* We wonder if square dancing hasn't produced a paradox.

In recent years we have seen efforts made to slow down the number of new movements being thrust at us as dancers. We have enjoyed the recent slogan "Callerlab *is* Mainstream" and yet we have a distance to go before we see the emphasis truly put on Mainstream. Because of a dearth of Mainstream clubs in many areas, a majority of dancers have made their homes in Plus level clubs, many of them perhaps just hanging in there with the 68 M/S movements, the additional 27 Plus movements and the 6 M/S Quarterly Selections that can be added each year. It is quite possible that this is more than many dancers wish to handle.

Now comes the paradox. The Plus Plateau will be having its own Quarterly Selections. What this will do to the already overwhelmed M/S dancers who are forced to make their homes at the Plus level is hard to say. Perhaps in the long run it will hasten the drive for more M/S clubs with the alternative that we could lose more dancers. You'll find the Quarterly Selection stampede on page 27.

The Visual Square Dance

ON A NUMBER OF OCCASIONS while attending a National or State Convention, we've taken time out to sit in the balcony and watch the exhibitions. Recently, we've come away with a feeling of having witnessed a great sameness, that everything had been memorized and stereotyped. If for any reason the caller had lost his voice or fallen into an open manhole, the dancers, we felt, could very well have moved through the entire routine faultlessly on their own.

For what it's worth, let us tell you what we enjoy in an exhibition. We like to see happy dancing where the dancers not only have smiles on their faces, but where they are obviously getting great joy from what they are doing. We like to see the caller an integral part of the performance, noting that the dancers are actually following his commands and that he is not simply mouthing words that have little influence on the puppet-like figures maneuvering before him.

If we're going to watch the performance of a number of groups, we look forward to enjoying variety. A taste of clogging, of rounds, squares — traditional as well as contemporary, contras and quadrilles provide that change of pace — the variety — that is truly a part of square dancing.

We've enjoyed those rare times when a group revived a style of dancing that today's enthusiasts may never have seen. A Texas demonstration featuring the Abilene lift, a series of play parties or a smooth set of Lancers, particularly tickles our fancy.

We take our hat off to the folks in Denver, who several years ago put on a pageant that brought to the dancing and non-dancing public a short history of square dancing. In 1976, the Convention held in Anaheim, California, featured a spectacular history of square dancing that was more than just a series of exhibitions. All of these experiences are the sort of things that impress us the most.

Today, with dancers able to do contemporary figures with great ability, the use of this style of dancing adds little as an exhibition. On the other hand, there is still much spectacular variety available to those who seek it. Among these unusuals are the *gimmick* dances. There are dozens of them and many have the eye-catching spectacular flare needed to please an audience.

Because our theme this month has to do with gimmicks, let's take a look at one of the recent creations — Star the Route, then look at an assortment of gimmicks from the past.

Style Lab

STAR THE ROUTE

a gimmick



THIS FIGURE made a brief visit to the contemporary square dance scene when it was selected as a Quarterly Selection by Callerlab this time last year. Although it was not retained on the Quarterly Selection list, many dancers and callers who discovered it during its all too brief appearance became entranced with its pattern and many possibilities.

Star the Route is a gentle flowing pattern that takes 32 beats to complete (the same as a grand square) and not only provides satisfaction for the dancer but is an eye catcher when used, well-timed, as part of an exhibition. Its flow is not unlike that of the traditional Venus and Mars and others of our heritage dances. As a gimmick it is expected that a caller using it with his group will undoubtedly want to check it out, walk it through, before calling it cold. After all, this is one of the differences between an accepted basic and a gimmick figure.

You may remember doing the pattern.









We'll start with the side couples making a right hand star (see our cover) and turning 270° until couple two is ready to work with couple three and couple four with couple one. Flowing from the right hand star in the center, the actives make a left hand star with the couples at the heads (1) and turn it once around (2). At this point, two men are together and two ladies together. Don't let that confuse you.

Once again reaching the center of the square, the sides leave the heads, make a right hand star and turn it halfway around until they reach the other side of the square (3). At this point, couple two makes a left hand star with couple one while couple four works with couple three (4). Turning these stars 360°, the actives return to the center, make a right hand star (5), turn it 270°, until they reach their original side positions.

From this point (6), they are in a natural setup for an allemande left (7). For the instructions (and calls) for a quadrille using Star the Route, see Contra Corner (page 22).





TAKE YOUR PICK of the GIMMICKS

Gimmicks contribute much to the fun and ingenuity that has been fed into the square dance activity over the past 40 years or more. Many of the old patterns have been all but forgotten while others, such as the Grand Square and Teacup Chain, have successfully made it to one or another of the Basic lists. Some pop up every once in a while as part of an exhibition. By reviewing a few of the old-timers here you might like to help keep them alive, either as a part of your club fun or as ideas to include in future exhibitions.

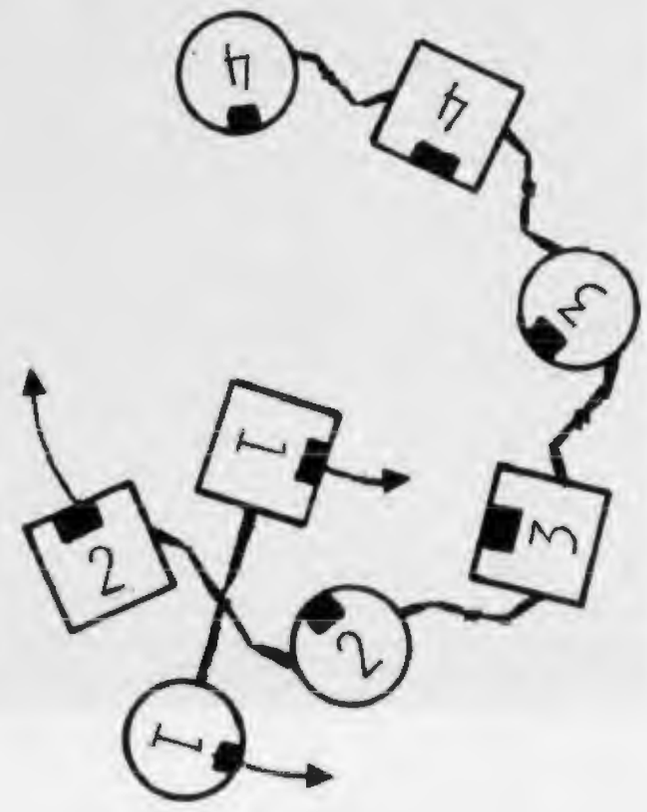
These are certainly not the sum total of all the gimmicks that have ever been invented — far from it. If, during the coming year you would like more, let us know. If you have been a part of square dancing for some time, drop us a note with some of your favorites of the past and we'll start a collection for future use.

TAKE A RIDE ON THE TROLLEY

First couple out, take a ride on the trolley
Clang, clang, go down the line
Hook right on, you're doing fine

This little number starts from a circle left. On the command "first couple out, etc.," couple one retains partner's hands. The man releases his corner's hand (lady four) while lady one lets go of gentleman two. Then, gent one steps slightly into the center of the square while lady one steps slightly to the outside, with their joined hands they make an arch. As the balance of the square (couples two, three and four) continue to circle left (clockwise) leaving a blank where couple one had been, couple one making the arch, moves counterclockwise over the heads of the first five oncoming dancers. Just before reaching the end of the line, the active number one man reaches in front and across and takes the free right hand of his original corner with his left hand. His partner, moving a step or two further, causes her partner to make a short right face turn under his own raised left hand as she takes her corner's free hand and the circle once again moves clockwise.

The pattern continues with couple two being active, followed by couple three and finally by couple four. Each does the action as described for couple one. As a fitting finale, the pattern can be done with Gattling gun rapidity.



With couple one arching and moving counterclockwise, man two leads the others through the moving arch.

Circle to the left
First couple out, take a ride on the trolley
Second couple out, take a ride on the trolley
Third couple out, take a ride on the trolley
Fourth couple out, take a ride on the trolley
Clang, clang, go down the line
Hook right on, you're doing fine

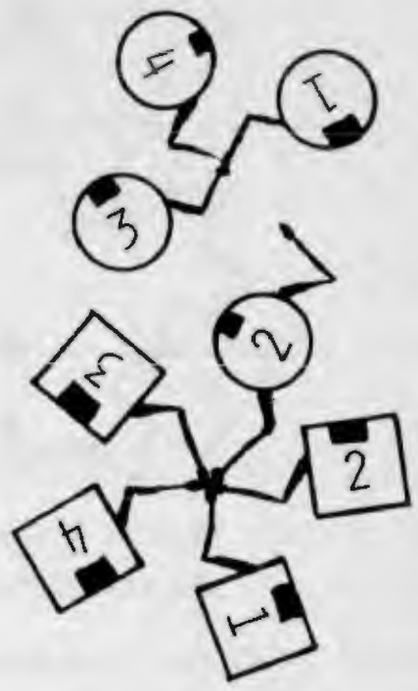
The first couple takes the initial action and as soon as they have cleared the heads of couple two, couple two will face right and move counterclockwise. The same for couple three and four. As soon as the first couple reaches its corner, they will hook on, rejoin the moving circle until finally each couple has done the action and the circle continues.

VENUS AND MARS

This was one of the most successful of the cog wheel patterns and is still, today, a crowd pleaser. Here's the call as we used to use it.

Eight to the center with a right hand star
Move right along but not too far
Back by the left, it's a left hand star
Now the first lady out and you form two stars
One like Venus and one like Mars
Now the girls move in, the boys move out
And you turn those two stars 'round about
The girls move out, the boys move in
And you form those two stars once again
Find your lady, that pretty little maid
Pick her up and you star promenade

From an eight hand, left hand star, lady one will lead ladies four and three into an adjacent right hand star. Lady two will be the next to switch over.



The initial eight hand, right hand star with hands just touching in the center moves halfway around the square (180°). It changes to a left hand star. The caller times his commands so that lady one (the first lady) starts her right hand starring action at the third couple's spot (the place halfway around the square). Working from the hub of the original eight hand, left hand star, lady one simply extends her right hand directly out and at that point makes the hub and moves into the second star.

Without stopping, she turns the second star in a clockwise direction and within two steps, lady four leaves the left hand star and joins lady one in a two hand, right hand star. Both stars continue turning at the same steady pace. Within two steps, lady three joins ladies one and four and in two more steps lady two joins the lady's star. Now we have two stars sufficiently close to each other so that the ladies slightly overlap their men and the two stars mesh like gearwheels.

Revolving once around, they start a one for one switchover as lady one moves in front of her partner. She extends her left hand into the men's left hand star and joins it as the first man releases his left hand and takes his partner's place in the right hand star. The hubs of the two stars remain "fixed" without floating. The action continues as the fourth lady switches with the fourth man, lady three with man three and finally, two with two. The switching is only done one couple at a time and only as the dancers become adjacent to their own partner. Once again, the stars move one complete revolution.

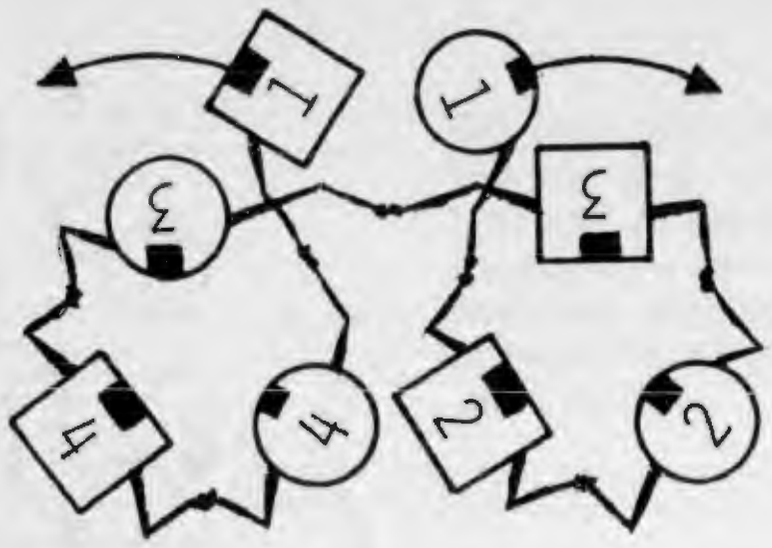
Again, starting with lady one trading with man one, each couple in succession switches back so the men are in their left hand star and the ladies in their right hand star. Then one additional circuit and as man one comes adjacent to his partner, he puts his arm around her waist and picks her up for a star promenade. He is followed by couples four, three and two. The door is left open for many smooth get-outs to complete the routine. When the second lady becomes active, she starts her right hand star at the number four position, the third lady behind the number one position and fourth lady behind the two position. Plenty of room here for skirt work.

RIP 'n SNORT

At one time this was a standard ingredient in most square dance evenings and was really quite simple and fun to do. Here are the calls.

First old couple Rip 'n Snort
Down the center and cut 'em off short
Lady go gee and the gent go haw
Now join hands with your mother-in-law

From a circle left, and without releasing hands, couple one, taking the other dancers with them, moves down the center of the set and goes under the arch made by couple three. While all the other dancers retain handholds, man one lets go with his right, releasing his partner, but both man one and lady one retain their hold on their corner. Man one goes left around the perimeter of the circle as lady one goes right and, as the final two dancers go under the arch, couple three,



Rip 'n Snort, once a staple in many square dance clubs, is still a fun gimmick.

still without releasing hands does a dishrag (man three doing a right face turn, his partner a left face turn). Couple one rejoins handholds and the circle continues to the left as the next couple called out does the action.

EXPLODING SQUARES

Who can forget the oh's and ah's of the crowds at the National Convention who witnessed this routine for the first time? Perhaps, even greater than being a spectator pleaser was the surprise of the dancers who, having been separated from their original squares and partners, were suddenly, after several minutes of continuous dancing which took them from one corner of the hall to another, back with their own partner and original eight ready for a left allemande. This pattern, which has been attributed to the late Ed Gilmore, has had many expert practitioners. After a few brief instructions to the dancers, this massive gimmick provides one of the most sensational visual square dance demonstrations imaginable. Because it is an unrehearsed routine, it is all the more spectacular.

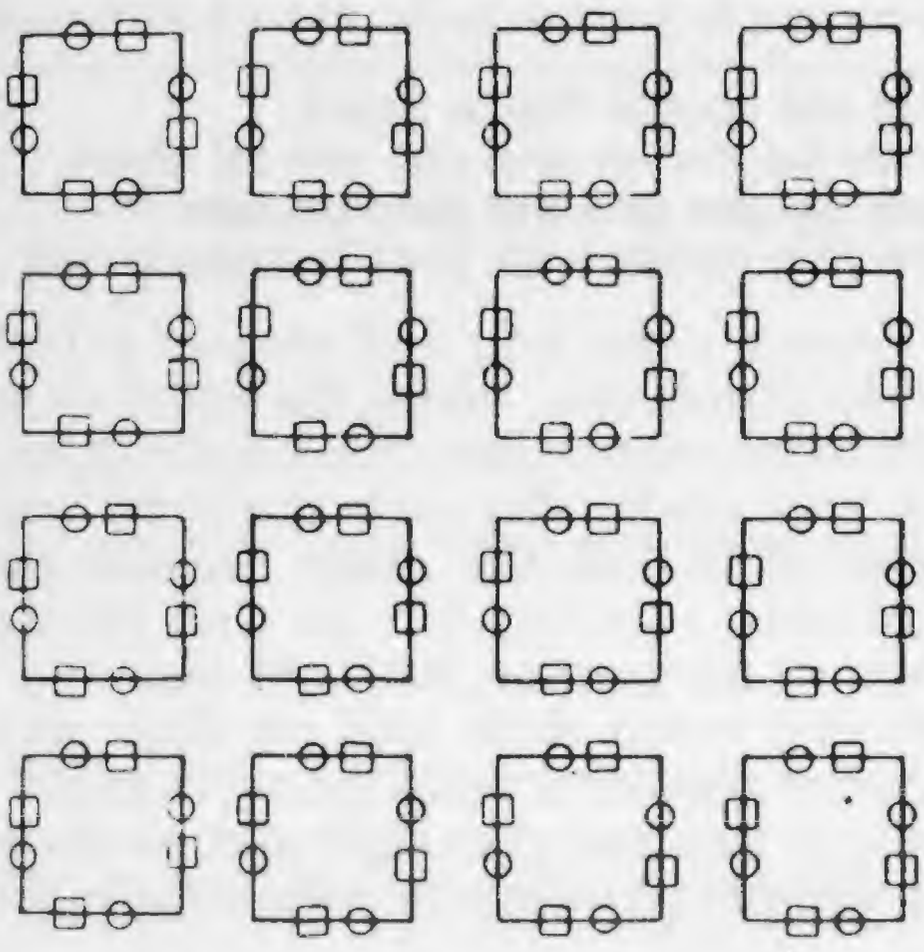
The squares are lined up across and down the hall, making sure there are no blanks (i.e., 5 across and 7 down or 10 across by 20 squares down, etc.) Initial instructions to the uninitiated group include: (1) Whenever you are in a position to follow a call, go ahead and do it. (2) Do not turn or adjust yourself if you are not in the right position to do a movement. (3) Whenever you find yourself facing a wall or the sides of the hall with no other couples ahead of you, do a partner trade or a California twirl to face in — then wait for the next call that involves you. (4) Trust me. The routine will work as long as you follow these simple rules and know your basics.

See page 54 for drills on Exploding or Progressive Squares.

MAINSTREAM Q.S. — A GIMMICK

A word from the Callerlab Quarterly Selection Committee came in at presstime to say that the Q.S. for October, November and December would be the GRAND SPIN. If you have your April, 1982 issue of SQUARE DANCING handy, turn to the Style Lab and you'll find Grand Spin in full color and with a step by step explanation.

Exploding Squares, also called Progressive Squares, is a test for the dancers — a treat for spectators.



THE CHINESE KNOT

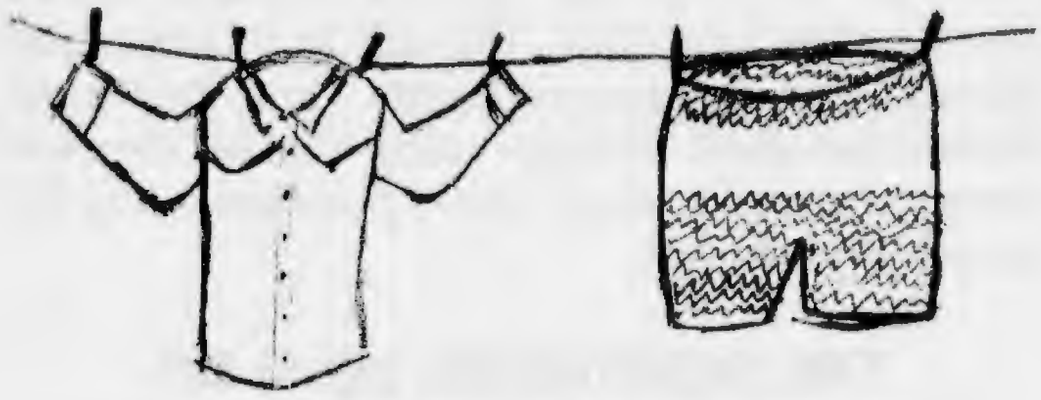
Also, referred to as all four couples Susie Q, dancers should be aware of the Susie Q pattern. The simple Susie Q, as created by the late Jim York, works with two facing couples. They do a right and left thru followed by the Susie Q movement.

Turn the opposite dancer by the right arm 'round
Turn your partner by the left with a left arm 'round
Turn the opposite right by a right arm 'round
Courtesy turn your partner with an arm around

Repeating the action, the dancers return to their starting facing position. From a square, the action starts with all four couples doing a right and left thru. Here's how this works: facing their corners, dancers pass right shoul-

ders with the first, take right hands and move by the next (original opposite), then, with the men moving to the inside and the ladies to the outside of the square, they pass left shoulders with the next and, meeting their partner across the set from their original starting position, they courtesy turn.

From this point, all four do the Susie Q. Passing right shoulders with their corner, they meet and turn their next (original opposite) with a right forearm and, with the men still moving on the outside of the square, they pass left shoulders with their corner and turn their partner by the left forearm. Repeating this, they pass their corner, turn their opposite right, pass their corner and courtesy turn their partner.



WASH THE CLOTHES

Here's another dishrag type of spectacular gimmick that involves the entire square.

Wash the clothes Ring them out
Turn that clothesline sunny side out

From a circle, dancers retain their partner's hands and release hands with their corner, swing their joined hands back away from the center of the square (wash the clothes). Then, bringing their hands forward and up, and in, toward the center of the square (ring them out). With their joined hands swinging backward away from the center of the square, they will momentarily be face-to-face with their partner and with the man making a right face turn, the lady a left face to face with their partner and with the made by their own joined hands and face into the center of the square, join hands with the others and circle left.

ALL FOUR COUPLES STAR THRU

As long as we're on an "all four couples" kick here's one that is *strictly* a gimmick. Think for a minute what your action is when two facing couples (couple one and three for example) do a star thru. Man one working with lady three and man three working with lady one, man's right hand to the lady's left, hands up contact, girl turns under the raised arms. The man turns clockwise 90° and the two dancers end as partners at right angles to their original facing direction.

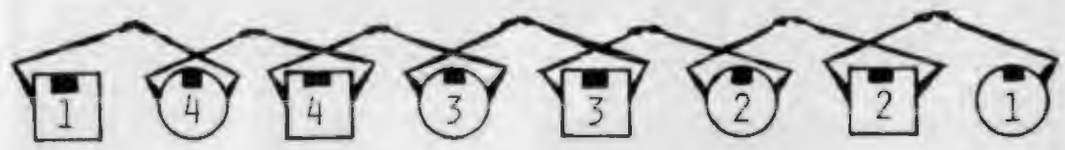
For all four couples to do this simultaneously, from a static square, all four couples move in toward the center. Each dancer, working with his opposite, reaches across, man's right hand to his opposite's left. In order to accomplish this, the man reaches under the left hand of his corner lady and over the right hand of her partner. (Better read that again.) With this palm-to-palm contact, the dancers (slowly) start to move. The ladies duck a bit to get past their corner and then finish off the turn by going under their partner's arm. The end result is that all dancers have moved one position to the man's left and the lady's right. All will be with their original opposite and all will be facing the center of the square.

THREAD THE NEEDLE

A close relative of Rip 'n Snort, this pattern was sometimes added as an ending of an exhibition. Couple one (or any couple for that matter), retaining the hands of all the dancers, as in Rip 'n Snort, goes down the center and through the arch made by the third couple. As before, the active man takes his portion of the line to the left and the lady takes hers to the right. Then, as the last two dancers go under the arch, instead of doing a dishrag, the arching couple brings the raised arms down in front of them and they have reversed their original facing direction.

Taking their portion of the line with them, the active couple once again heads "down the center," only this time they go through the next available "eye of the needle," man one leading through the arch made by lady three and man four, while lady one goes through the arch made by man three and lady two. At this point, four dancers are in a line with their

In Thread the Needle, all eight dancers end in a line, or in a circle.



arms crossed in front of them.

Finally, going through the arches made by each of the couples in turn, the line is completed and all eight dancers are facing out, in the opposite facing direction to the original arching couple.

When used as an exhibition, the dancers all bow at the same time, then, as they straighten up from the bow, they bring their hands up above their heads and all turn under their own raised hands (making certain that it is a comfortable turn) in order to reverse their direction to face the audience. A variation of this, used when surrounded by audience on all four sides which is above them and looking down, would have the line work itself into a circle as the active couple leads it around. Then, at the end, the active two dancers join hands so that the eight are in a tight circle. A bow at this point is funny as all of the dancers are pressed into the center of the circle. Then, when they raise their arms and turn under, they bow again, this time facing the center of the square.

WHO'S ON FIRST?

This gimmick is more for the amazement of the dancers than it might be for an audience as it is not as visual as some of the other routines. It is a dancing "puzzle" and works well as a graduation gimmick or special party stunt. A creation of the late Dan and Madelyn Allen, Larkspur, California, the routine starts from a square. The idea is for the first couple to move down the center (1), split the opposite couple and take that couple's place.

As the action commences, each of the remaining dancers in the square move in the direction they are being squeezed so that as couple one takes the number three spot and does a U turn back (2), each person has moved one position (one eighth of the square) to his left or right, the direction to be decided by the nearest void.

At first, the caller may allow eight steps for this portion of the dance to be completed, then he may call "couple two." At this point, the two dancers in the couple two position move forward and go down the center to split the two standing in the four position. Next, those in the three spot get the nod and finally those in the four spot. The action is continued around the square with less time being allowed for each change until all the dancers have returned to their home position ready for an allemande left.

THE (NORTHERN) DO SI DO

This pattern, once a staple in our square dancing, is still very much a part of our traditional vernacular. However, because it is no longer in general use and must be taught whenever used it can be considered a gimmick. Rather than touch on it briefly here, we will put the spotlight on one of square dancing's most beautiful figures in a coming issue.

In Who's On First?, couple one heads down the center of the square (1) to replace couple three. To make room for them, each dancer moves one position, left or right, to fill the positions of the active dancers (2). Couple one does a U turn back to face the center of the square. This is then repeated by each of the couples.





CONTRA CORNER

TRYING YOUR HAND AT PROMPTING CONTRAS

SO YOU THINK you'd like to add contra teaching and prompting to your other skills but you're not sure where to start. The best suggestion that we have is to locate a caller in your area who is doing a good job with these line dances. If one exists, then arrange to attend one of his or her contra programs and see for yourself what contras are all about.

At first contras may seem to be considerably different than what you are doing in contemporary squares (and, of course, there are some major differences), but you'll discover that you can catch on quickly. For one thing, the contra is a very orderly dance. Contrary to the belief that repeating the same dance pattern a number of times can be boring, the true satisfaction of the contra comes when you are able to move with the phrase of the music and get the satisfaction of doing each move correctly and smoothly, flowing from one basic to the next.

It might be said that in contras, the caller's job is to stay out of the dancers' way. Calls are given so that they are completed on the last beat of a phrase. Then it's the dancers' turn. If you are a caller you'll notice that a majority of the basics used in contras are the same movements that you will be using in your contemporary calling — with one major exception. Most of them are completed in 8 counts. Some are in increments of 8 — 4, 8, 12, 16, etc., but, as a dancer, you will keep returning to start on the strong first beat of a phrase.

If you are able to attend a contra dance, then pay particular attention to when and how the leader prompts the calls, so that the dancer may start on the next (strong) beat. Because you are undoubtedly most familiar with dances done in squares, let us take a series of contemporary movements, put them in the familiar square formation, and show you with the printed calls how and when to prompt.

While you are in a normal square, as a dancer you will be starting each movement on a phrase. In order to do this the calls will be given to you on the last counts of the previous phrase. This is the nature of a quadrille (and a contra).

For this quadrille, we have taken Star the Route (see Style Lab, pages 8 and 9), added the grand square (Basic 25), utilized an allemande left (6a), a right and left grand (7), a couple promenade (5a), two ladies chain (16a), and finally, four ladies chain (16b).

While the dance will work well with most any well-phrased hoedown, you might try it with the Grand Colonel. During the introduction, let 4 beats of the phrase go by, then, in 4 beats, call your first line. Because it takes the next 32 beats for the Star the Route pattern, you can either cadence call the directions or simply let the dancers move to the music until you get to the last 4 beats, then, while the head couples are in their final right hand star in the center of the square, use 4 counts for your allemande left your corner. While the dancers are starting that movement, wait 2 beats and then prompt partner right, wait 2 more beats, then in 2 counts, grand right and left.

Do you get the idea? Read the call over, then, if you have your record handy, give yourself your first lesson in prompting.

STAR THE ROUTE QUADRILLE

Record — Old Timer 202 — The Grand Colonel

— — — —, Head couples Star the Route
— — — —, — — — —
— — — —, — — — —
— — — —, — — — —
— — — —, Allemande left your corner
— — Partner right, — — grand right and left
— — — —, Take your partner — promenade
— — — —, Sides face grand square
— — — —, — — — —
— — — —, — — **Reverse**
— — — —, — — — —*
— — — —, Head ladies chain right
— — — —, — — **Chain back**
— — — —, Head ladies chain left
— — — —, — — **Chain back**
— — — —, Side couples Star the Route
(repeat all to *)
— — — —, Four ladies grand chain
— — — —, Four ladies chain back
— — — —, — — **All go forward**
— — Come on back, — — honor your partner
— — Honor your corner, — — there you stand

There will be more next month.

fashion feature



LADIES ON THE SQUARE

SQUARE DANCE COSTUMING



WHAT SHOULD A SQUARE DANCE dress be like? Today's square dance clothes are not "authentic covered wagon, hillbilly or L'il Abner" type of dresses. They are also not our everyday street wear. They are gayer and more frivolous. They are truly a costume appropriate to our square dance hobby.

Square dance dresses may be as individual as the person who wears them, but here are a few simple suggestions to remember. A dress should be comfortable, not too tight nor too loose. It should be becoming to you. It should look well on the floor, both in color and movement. It should be practical, so that it may be worn regularly without its upkeep becoming a burden.

In choosing a color, remember that you want it to be attractive on you but also look well on the floor. White and pastel colors, as well as bright colors, contrast with men's clothes and dress up a crowd. Dark backgrounds are all right when accented by white or light colors, if the accents are bold enough. Some plaids and prints hold their colors at a distance but others lose their identity and blend to a dull brown or gray. Be sure to look at any material from a good distance before buying it.

The type of dress you make will depend on where and how often you are going to dance. Basically there are three types: Club dresses; simpler dresses for workshops, morning sessions at conventions and places where you dance a little and talk a lot, like association meetings; party dresses for the times you want to make a big occasion of a dance.

The style of your dress is unlimited. Look around at other dancers and see what appeals to you. Consider what looks well on you before you start to sew. Skirts may be a full circle, gored, gathered, tiered, A-shaped, flounced, aproned, etc. Bodices may have a boat neck, round neck, vee neck, square neck, high neck, have a collar, be trimmed, and so on. Sleeves may be puffed, short and straight, three-quarter, bell, butterfly, petal, etc. and etc. And by the time you make combinations of all of these, you can see there is no end to what you can design.

Underpinnings are a fun part of the activity as well as a must to make you and your dress look your very best. Petticoats come in a variety of fabrics and widths, all the way up to 75 yards or more. The fullness you select will depend on the fullness of your square dance dress. Your petticoat should be an inch to an inch-and-a-half shorter than your dress and be full enough to make a beautiful twirl when your partner swings you.

If your dress is a sheer or light fabric, con-

A dramatic effect can be obtained by using stripes on a square dance dress, as Lois Cofiell demonstrates. The stripes are run diagonally on the bodice and horizontally on the skirt. The black stripe has been used on the midriff and at the bottom edge of the skirt, which is pleasing to the eye. A flutter sleeve and vee neckline beautifully compliment the pattern. With a minimum of fabric left, Lois pieced material together to make husband, Dick, a matching shirt. She has cleverly added the suggestion of a yoke with black ric rac. The fabric is a fine, no-iron batiste blend.

sider wearing an opaque, full circle skirt, either in white or a light, blending color. This will allow your dress to hang smoothly. Your regular petticoat may be worn under this to give you your desired fullness.

Pettipants come in short, sissy pants, and then graduate down in length to just above the knee. A traditional, floor-length dress usually includes pantaloons or mid-calf pantalettes.

Remember, you may not see what you have on (or do not have on) under your petticoat, but the spectators and dancers sitting on the sidelines will be very knowledgable about your underpinnings, or lack of them. Decorum, good taste and attractiveness go hand in hand — or should we say, leg in leg, appropriately covered.

There are several types of shoes made especially for dancing and you will find that in the long run it is an economy to wear dance shoes. Your feet will thank you. Shoes may be a ballet type, or have a tiny heel and leather or skin soles. Some shoes have a small heel. Beware of wearing open-toed shoes. Men's boots have fairly sharp heels which might prove most uncomfortable on any unprotected toe.

Today shoe stores and department stores are displaying a variety of ballet-type shoes for regular street wear. This is a bonus for any woman who does not have a square dance store close to her. The current popularity of this style gives dancers an opportunity to watch for sales.

Square dance dresses do not fit under regular coats (although specially designed coats just for square dancers are available), so shawls, short-waisted sweaters or shrugs are called for. These may be plain or very elaborate. A light-weight wrap is nice to have between dances in air-conditioned halls.

Be as gay as you like with necklaces, ribbons and earrings, avoiding long, bouncing necklaces or bracelets which might hurt someone. Large rings also are uncomfortable to others in your square.

Square dance purses can be fun. Make a drawstring bag to match a dress. Take a small basket and decorate it with flowers, etc. Don't carry too large a purse nor one which is very valuable. At most dances you will find yourself storing your purse under a chair, in a checkroom or on an out-of-the-way table. It is nice to carry in it some emergency necessities such as a safety pin, bandaid, extra Kleenex, etc. to help out any friend in need.

Have fun with your costuming as you do with your dancing. Look your prettiest and it just might help you dance your best. And don't forget before you leave home, the last item to put on is a happy face!



Thirty-second *National Square Dance Convention®*

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

NO SQUARE DANCE GROUP ever came out of the blocks any faster than the Kentuckiana Square Dance Association did in 1957. In July of that year, another city lost its scheduled bid for the 1958 National Square Dance Convention and the three-month-old KSDA got the Convention for Louisville. Never before had such a young organization with so few members been asked to stage an event of that magnitude.

The 1958 National Convention went off without a hitch, in no small part through the efforts of chairmen, Eddie and Alice Colin. The 1970 National under the direction of Roy and Marita Davis was another success, drawing a then-record crowd of more than 19,000 dancers. And now the KSDA is girding its loins for a third extravaganza. The chairmen

this time are Russ and Roberta Carty.

The Cartys has been square dancing for 16 years and have served as club officers, editors of Squares and Rounds Magazine and held many positions in the KSDA. They are members of several local clubs. Russ is with Henry Vogt Machine Co. and Roberta is a floral designer but square dancing is their full-time hobby. They have three children and one grandchild.



Russ and Roberta Carty

That Word — Kentuckiana

Louisville is situated on the Ohio River and, as you have probably guessed, is in Kentucky. Across the Ohio is Indiana and the KSDA is made up of clubs from both sides of the river. By putting the name of the two states together, you have Kentuckiana. Indiucky was considered, but only briefly, as it sounded like a disease.

When the KSDA was formed in 1957 there were about six clubs in the area. A few callers correctly predicted a tremendous growth in square dancing and were the driving force in putting the KSDA together. They urged that it be a dancers' organization, which it is. By 1973, the KSDA had 100 clubs. Today there are about 125 clubs and 2,700 dancers. The National Convention is expected to increase both these counts.

Plenty of Room to Dance

Like a lot of room when you square dance? Ever been in such tight quarters that when you relayed the deucey you wound up with four people you'd never seen before? Then Louisville is The Place To Be in '83.

The Kentucky Fair and Exposition Center is just a little smaller than Rhode Island. All right, it's quite a bit smaller, but it does have 36 acres under one roof, all on one level and all air-conditioned. It is centrally located, two minutes from the airport and at the interchange of Interstates 65 and 264. The hub of the Center is Freedom Hall, an arena that has 14,171 permanent theatre seats and 39,000 square feet of room for square dancing. The East Wing will be partitioned off for clogging, the Showcase of Ideas, registration and exhibitor booths. Other halls will be used for contras, rounds, clinics, teens, Plus dancing, for Challenge, education, Advanced, solo dancers; a practice area for the exhibition dancers, the callers' seminars; for a cafeteria and on and on. And that's just inside. Outside, weather permitting (and the Cartys have ordered good weather) there is the stadium for the Parade of States and additional dancing area. It has been estimated that it's possible, with all the space indoors, that there could be as many as 19,600 dancers doing their thing at the same time.

Eating won't be any problem at the Fairgrounds, as there will be concession stands and various portable restaurants.

It is estimated that half of the population of the United States lives within 500 miles of Louisville, but no matter which half you live in, y'all come. We've rented the Fairgrounds from fence to fence and we'll have it all to ourselves. And what the heck, we want to share it with you! — *Lou Younkin*

Attention, Singles!

Here in Louisville, we have the best program ever planned for single square dancers. From trail end dances to after parties, the program will be catering to the singles, by the singles, for the singles.

There is no designated housing for singles, but we encourage all single square dancers to stay at the Ramada Inn-Hurstborne (singles' headquarters), the Red Carpet Inn (location of singles trail end dance), or the Holiday Inn East. Most of our rooms are double doubles and in order to house as many as possible, we would like four people in these rooms. So get your roommates together and send in the applications stapled together. Remember, housing is on a first-come, first-served basis.

DISCOVERY

DEPARTMENT FOR ALL SQUARE DANCERS

Dear Dancers:

First of all, we'd like to talk to those of you who are members of clubs that are sponsoring new dancer classes. We take our hats off to you. It is because of your recruiting efforts that so many new people are brought into square dancing each year. We know that it isn't easy to recruit, particularly if you've been dancing a number of years. Those of you who are veterans of five, 10 or 15 years of square dancing have probably gone over your non-dancer list of friends until there are relatively few who haven't already been given a sales talk and either come into the activity or, for one reason or another, resisted all attempts toward recruitment.

However, for the last year's graduate, the person who's just been in square dancing a short time, it's a relatively simple job to look among your friends and neighbors for potential dancers.

Regardless of the role you play in bringing in the non-dancers, whether you help your club sponsor one-night-stands or take part in exhibitions in shopping malls and before service clubs and PTA's, you will work hard at building up the classes that start each fall. Because of these efforts and the high hopes you have for the neophyte dancers, your goal is more than just temporary. Think big now for a minute. Isn't your hope to bring as many of these people through class and into the spot where you are today as a happy dancing club member?

In recent years you've heard talk about losing people from the activity — the Push-Outs as we explained in last month's Discovery. If your club is one of those that for the past 10 years has conducted new dancer classes and yet the average club attendance has remained status quo when it should have been growing, then perhaps you're frustrated. Wouldn't it be worth a great deal to spend a little more time and effort, once the recruiting is done, in insuring a long square dancing life to these people just starting out in class? Well, it is possible, but it will take some doing.

The name of the game is "Indoctrination-in-Depth." In other words, let's bring the new people in gradually. Let's take the full 41 weeks to teach them to dance so that they learn how to react automatically and think like dancers and dance smoothly. Then, picking up on a very intelligent suggestion made by Callerlab — the International Association of Square Dance Callers, let's provide a place for them to dance at Mainstream for a period of one year *before* forcing them to learn new material.



Perhaps here's where the sacrifice may come in. For this first year, consider the possibility, if necessary, of converting your club to a Mainstream club once the new dancers have reached their plateau. Then stick with just the Mainstream calls for one year. At the end of that time your new people should not only be dancing well but they will have been given the opportunity to become friendly, productive members of your club.

As an alternative, there may be enough members in the new class to form a Mainstream group, or there may be other classes within your area that could combine with yours to form a group that would stay within

the 68 Mainstream basics for the next 12 months. Of course, there's always the possibility that some of these people may not join *your* club but, if we are unselfishly thinking of the dancer first, just the knowledge that you have brought him into the activity and that he is remaining as a dancer, whether with your group or another, would certainly be a step in the right direction.

The situation in your area may be different than in others. It may be difficult to find a hall that the club can afford, and hall rents may be so expensive that the small club and the small class may find it almost impossible to make ends meet. However, more than one club has solved the problem by utilizing a hall for the full evening, for the first couple of hours concentrating on the level reached at that point by the class and the latter part of the evening designed for just those who are experienced dancers. The temptation to integrate the two groups is a detail that needs to be thought out but the point is that by having a brainstorming session or two and looking at all possibilities you may come up with a two or three year program that will develop into a permanent system for recruiting, training and retaining the dancers.

DISCOVERY, a regular feature in this spot each month, is geared to *everyone* involved in the activity. Some of the segments will be directed to the brand new dancer; others, as in this case, to the ladies and gentlemen involved with the care and feeding of new dancers. The purpose of Discovery is to encourage thinking that will aid in the retention as well as the recruiting of dancers. New ideas always welcome.

To the Helpers

Now we would like to address those of you who are the *angels* or assist the caller in new-dancer classes. The job of the helper is not to be a teacher or a second caller. With more than one person giving the instructions, the dancer is confused and it's important that the student dancer always be "tuned in" to the person up there on the stage behind the microphone. The helper is just that — a helper. His job is to fill out a square, to be in the right place at the right time and to set an example by smooth dancing and by moving to the music. Helpers who attempt to display dancing styles or moves that the caller/teacher has not introduced is doing a disservice to the dancer and is a hindrance to the teacher.

For More on This Subject

While we are primarily speaking to the dancers in this section of the magazine, we invite your attention to the special Caller Notebook that begins on page 34. While directed at the caller, this insight into programming for 41 class sessions will be interesting to all dancers involved in the recruiting and training of newcomers.

Each group works differently we're sure, but the maximum number of helpers ever needed in a beginner group is just enough to assure even one class member couple an opportunity to dance. In other words, if there are five squares of beginners all up and ready to dance and one beginner couple left over, then the three helper couples can fill out the square — preferably with one helper couple spread out into each of three different squares. In the case of two learning couples needing two others to fill out the square, then two couples of experienced dancers can fill in. And, if there is need for only one couple, then one of the three helper couples can fill in.

In recent years record crowds have been signing up for beginner classes. This year, the Callerlab suggestion of dancing 41 weeks to learn Mainstream and then an additional year of dancing at the Mainstream level before moving out of that plateau, should help us realize a new record for retaining dancers.



"Could you slowly walk thru that Bow to Your Corner thing?"

some words on
ADVANCED DANCING

by Bill Davis, Sunnyvale, California

THE ORIGINAL IDEA behind the Advanced level Plateau/Program was to provide a bridge from Plus II to Challenge dancing and/or to provide a destination level for high-frequency dancers wanting to move beyond Plus II. Today the Advanced program is doing both jobs, but there are certainly many more dancers who view the Advanced program as a destination level than there are dancers who see it as a bridge to Challenge.

This situation has produced structuring within the Advanced program. The structure dividing lines go two ways. The first and most apparent is the line between A1 and A2. Callerlab has established a single level; it is simply the Advanced level. However, they also have a suggested teaching order that is divided into A1 and A2. This has created a de facto destination level of A1 so that open dances are held at the A1 level. We are not advocating any change in the program, merely pointing out this fact of life.

Easy Vs Hard Advanced

There is additional structure within the Advanced program that does not exist to any great degree at other levels. There are Advanced dancers who can do all the calls in their repertoire from many (if not all) positions and formations from which the calls are allowed; there are also dancers who can do the calls in their repertoire from just a few positions (perhaps only one). Thus, from a choreographic standpoint there is "easy" and "hard" Advanced. (Mainstream and Plus typically embody very little APD, and all levels above Advanced assume APD as standard procedure.) This structuring at the Advanced level is probably due to the differences between those who view Advanced as a bridge versus those who view it as a destination level.

The question at hand, it seems to us, is not "Is any of the above good or bad?" Since the situation clearly exists and there are those who are happy with their lot, the question is "How can we help the dancer who goes to a given dance without being aware of the easy-hard structure or the dancer who may be aware of the structuring but not know the structure that a particular dance is featuring?"

One thing we have seen done is to label dances as "Easy A1," Easy A2," or just plain A1 or A2. This works fairly well where the fact of structure is well known. The problem is in situations where the structure is not known or visible. At the National Convention, for example, what should an Advanced dancer expect in the Advanced halls? He must assume that the level is not "easy" or "soft" because there is not a clear definition of what constitutes easy. A caller from one area may view one position or formation as easy and use it even though some dancers in the hall may consider that usage "hard" Advanced dancing. Also imbedded in the question of hard versus easy is the ratio of Advanced level calls as compared to lower level calls within a sequence. A series of Advanced calls connected by a few MS, QS, or Plus calls is obviously more difficult to do than a series of MS, etc. calls sprinkled with an occasional Advanced call.

The problem is further compounded by callers and dancers who do not recognize (or at least accept) the fact that there is a hard versus easy structure. After all, they say, the Callerlab lists published for the Advanced level clearly state that APD is assumed at the Advanced level. However, even if that is an appropriate statement, the training required to give a dancer that APD capability takes time (assuming that the teacher/caller even believes it is appropriate). Therefore, at any given point in time, we have dancers who may know all the calls on the Advanced list but who have not had complete APD training.

Some say the answer is to teach all dancers APD from the beginning. They say this is especially so at the Advanced level and above.

However, we have found that this is not really practical. First, the caller may not even be aware of all the formations from which a call can be done. Furthermore, he may feel that for interesting choreography a variety of calls is more important (at a given stage) than the same call from a different position or formation.

If dancers did not have or desire mobility, there would be no problem. A reasonably competent caller can give dancers an interesting program at any degree of "easy to hard." But the responsible teacher/caller wants his dancers to be able to do what is likely to be called wherever they dance. Hence, he needs to know what is likely to be called at places other than his home base.

Learning what is being done by other callers is a real problem for many callers. They may not have time to get around to see what others are doing (assuming there are even other callers nearby doing the same level). They may not even get to the National Conventions. State conventions are beginning to have Advanced programs, but even that is relatively new in state or area conventions. There are also many callers in the Advanced areas who have not done a significant amount of Advanced dancing. They are clearly at a disadvantage in determining what is popular and accepted. Some may say that popularity is not a good criterion for a solid program. They may be right, but it seems axiomatic that for a dancer to have mobility, he must be trained to be able to do that which is popular.

The answer is probably for callers and teachers in the Advanced program to attend more area events and dance to other callers more often. This way they can learn what their dancers must know and assess for themselves the appropriateness of popular choreography. Then, if they elect to opt for their own degree of hard or easy, they will at least have some appreciation of the fact that they are taking a personal position and have some awareness of where that position lies relative to the rest of the world.

CONCERNING PUBLIC OPINION

Much of what you will find in this and other regular features are designed to express the thinking of not just one but many individuals on any given subject. Bill Davis, who handles the Advanced Dancing section, welcomes your viewpoints on what appears in this feature each month. You may write to him direct if you wish at 1359 Belleville, Sunnyvale, CA 94087. The same goes with others who write in these pages and, of course, comments in general about the magazine are always appreciated.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

WITH CONFIDENCE: From any wave, two-faced line, or three and one lines with the ends facing alternate directions: Ends of the wave or line will half circulate; centers hinge; new centers of the wave hinge; the couples extend; as the wave centers fold (behind the wave ends) and then extend and one quarter face in. Ends in parallel two faced lines.

From a static square: **Heads square thru four**
Step to a wave . . . With Confidence . . . ferris wheel
Square thru three quarters . . . left allemande

DIXIE TOP: From facing couples: Do a Dixie style to an ocean wave and without stopping, centers cast right three quarters; ends move up a quarter to end in left handed waves.

From a static square: **Heads square thru four**
Right and left thru . . . Dixie Top . . . men cross run
Recycle . . . allemande left

VOX SALTATORIS:
THE SQUARE DANCER SPEAKS UP



On Dancing Masters

I AM NOT TRYING to bring back yesterday. Nor am I unnecessarily hung up with a bad case of nostalgia. Just the same it would be nice to see the return of the old-time dancing schools, places where one could get an excellent grounding in the basic figures of square dancing. How many basics? Each school, I suppose, would have their own number, but certainly 40-50 basics are enough. Dancing schools would, if nothing else, stop the trend toward rough dancing that is creeping into traditional dancing. It would stop in their tracks the whirligig do si do* of some areas; it would prevent all sorts of ridiculous nonsense that has crept into modern square dancings' idea of what a do si do means. It would help restore pride in dancing, in the way you dress for the dance, as well as to restore reasonable rules of conduct on the dance floor and attitudes toward others in your set. Modern square dance clubs with their beginner lessons are not doing a good job. Something *must* take their place.

Is this only an idle dream? Maybe. But it sure would be nice to have happen. Things tend to go in cycles, so who knows? Maybe it will come to pass.

Ralph Page, Northern Junket, New Hampshire

*Ralph's reference to a do si do is the figure Callerlab has standardized as a do sa do.

On Fellowship

MANY EXCITING THINGS have happened in the square dance movement over the past 20 years; but in our collective effort to organize, to standardize, to smooth and to modernize, we've allowed some useful mechanism that fostered fellowship and friendship to wither. 20 years ago equal emphasis was placed on fellowship and good dancing. New dancers were advised (and old dancers were reminded) to leave their troubles at the door and concentrate on enjoying themselves. Back then square dancing was a social activity, a family night out, a chance to chat and relax with friends and, to be sure, to dance. It seemed that dancers smiled a lot more then.

A square dance club should live up to its billing; it is a *club*. A good club promotes fellowship among its members. Here are a few things a club can do:

1. A personal thank you at the end of each tip, eyeball to eyeball, handshake to handshake. The "unanimous thank you" with eight pairs of eyes focused on the center of the floor may be appropriate for pre-teen activities, but adults usually congratulate each other on a more personal basis.
2. Applause represents giving and receiving. It doesn't matter whether the dancers are applauding each other or the caller or both. What matters is that applause is a spirit-lifter. It signifies that people are enjoying themselves. Let's bring applause back.
3. Rotating the square one quarter between a patter and a singing call is a courtesy to each couple. It's a nice way to show that all dancers are equal. Wouldn't it be nice if "stir the bucket" was added as a basic movement?

4. Mixing and mixes are ice breakers and conversation makers. They foster a club's fellowship. While it might be unfair to say that mixing is discouraged today, it certainly seems fair to say that mixing is not actively encouraged. Club leaders need to take the lead by advising their caller that they would welcome a mixer or two and that the dancers would be receptive to mixing.

Skip and Ginny Duquette, Oak Harbor, Washington

On Contra Dancing

ROUND DANCING is offered at many square dance sessions to attract those who want more than pure square dancing. I would much prefer to have contra dancing offered as the other form of dance normally combined with square dancing. Contra is a natural form of dancing to be combined with the square dance. Historically it preceded our form of Western square dancing.

I believe that the present lack of interest in contra is due to a lack of knowledge on the part of most square dancers as to what contra is all about. Contra uses most of the basic square dance moves and doesn't require significant additional training to become proficient. Compared to pure square dancing, contra is more graceful and pleasing to dance as the moves flow with the music. In short, contra has all the attractive features of round dancing but is also the purest form of square dancing.

I think the national leadership should seriously consider the validity of official and formal recognition of contra dancing and recommend to local clubs that they include it with their club dances. *Jim Milligan, Columbus, Ohio*

On Satisfying the Dancers

IN OUR AREA we allow 25-30 nights of instruction, far short of the recommended time for learning the Basic and Mainstream program which dancers need in order to attend an open dance. Before a class is graduated, we talk of learning Plus I and II. In a rural area, with a relatively low population, this is a special problem as we do not have hundreds of dancers whereby we can have different levels of dancing frequency.

A caller has a special problem not encountered by dancers. He must try to satisfy all who attend his dance. Throughout any given dance night there will be periods when we must do our best to please both experienced and inexperienced/infrequent attending dancers. The age-old question, "Why should the caller cater to dancers who attend infrequently?" always arises. The answer is because we want to keep fun and fellowship in square dancing, which is primarily a recreational activity and not a competitive sport. It would be an ideal situation if we could get 80% or better of our dancers out one night a week to a Plus workshop. Then we could call an ample number of these calls at an open dance without long walkthrus.

A typical example of frustration faced by a caller might be to be hired to call a workshop with no particular label. 20 squares arrive. One third are new graduates, where a spin the top from facing lines, followed by a turn thru and trade by, would be considered workshop material. Another third are Mainstream dancers who would enjoy a Plus I workshop. The remaining third are Plus II dancers, so they are looking for a well-called, APD Plus II evening. I am sure there is not a caller today who has not been confronted with this situation.

However, to me, the name of the game is still "call for fun" and "square dance for fun."

Cliff Long, Mars Hill, Maine

Traditional Treasury

By Ed Butenhof, Rochester, New York

THE NEW ENGLAND AREA is one that relishes tradition in dancing (as well as in other things) but traditional dancing is not static. It is constantly being enriched by new dances in traditional form. The guidelines for this process are exact phrasing and directional calling — that is, using commonly known basics so dancers do not have to struggle with new terminology and so new people can dance without extensive lessons.

While New England is widely known as "contra country" many of the callers will set you straight immediately if you think contras are all they do. Two of the best at squares as well as contras, both from the Boston area, are Ted Sannella and Tony Parkes. Here are samplings of their dances.

DO SA DO AND FACE THE SIDES

by Ted Sannella, Wellesley Hills, Massachusetts

This dance is from Ted's book, "Balance and Swing" available from Country Dance and Song Society of America, 505 8th Avenue, New York, NY 10018. He recommends the music of Jackson's Breakdown, but any well-phrased reel will work.

— — — —, Head couples forward and back
— — — —, Same do sa do the opposite
— — — —, Face the sides and circle left
Exactly once around.
— — — —, Split those two and go around one
Lines of four at the sides.
— — — —, Lines of four go forward and back
— — — —, Middle four right hand star
The original sides star once around
— — — —, Turn corner by left go once and a half
Actives are now in position for a right hand star.
— — — —, Actives make a right hand star
— — — —, Same corner balance and swing
Four count balance and twelve count swing.
— — — —, — — — —
— — — —, — — Promenade
— — — —, — — — —
— — — —, Head two couples forward and back

Dance is done twice for the heads and twice for the sides. It is 96 counts, not 64, but that doesn't really matter to the dancers. Instead of always starting the figure on the "A" music, the start will alternate between "A" and "B" — if you'd rather, a 32 count break can be inserted before each repeat.

DUCK THROUGH AND SWING

by Tony Parkes, Bedford, Massachusetts

Music: Kitchen Junket, recorded by Tony's band, Yankee Ingenuity. One of the finest records available for New England dance music, it is available from Alcazar Records, Box 429, Waterbury, VT 05676.

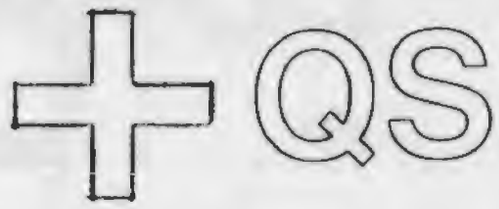
— — — —, Head couples right and left thru
Sides start their right and left thru while heads are doing their first courtesy turn and heads start their second while sides are doing their courtesy turn.
— — — —, Heads lead right and circle to a line
— — — —, Lines of four go forward and back
— — — —, Lines pass thru and the ends duck thru
Lines pass thru and while facing out, the centers arch and the ends duck through into the center.
— — — —, — — Swing when you meet
Those who ducked, swing the one you meet. Those who arched, swing the one next to you.
— — — —, All promenade to man's home
With right hand lady.
— — — —, — — — —
— — — —, Head couples right and left through

Do twice for heads and twice for sides. Add any breaks, endings or introductions you wish. The band on the record for this dance is Growling Old Man, an exciting, driving tune. This is most emphatically not a staid, stately quadrille.

THE QUARTERLY MOVEMENT REPORT

OCTOBER — NOVEMBER — DECEMBER

BY CALLERLAB



FOR THE QUARTER beginning October 1, 1982, the Mainstream Quarterly Selection Committee has decided on no new movements. However, effective with this quarter, there will be a Plus level Quarterly Selection(s) for use in workshops and groups dancing at the Plus level. Please note that not all groups want new material and that not all groups desire the moves from other than standard positioning. The two Plus moves selected are TRACK TO A DIAMOND and ZING. Here are the definitions: TRACK TO A DIAMOND: From columns, the lead two dancers do a track II. Each of these dancers becomes a point in the final diamonds. At the same time, the trailers extend to a box of four and cast off three quarters to end in parallel, center-to-center diamonds.

This is not for all groups nor for all dancers and because of the way in which Track to A Diamond is defined, it presupposes a thorough working knowledge of the call track II, as well as the diamond formations. If the group is not at that level or does not have confidence and comfort at this point, do not use this QS for the group.

TRACK TO A DIAMOND EXAMPLES

Heads star thru . . . double pass thru
Peel off
Touch a quarter . . . Track to a Diamond
Diamond circulate . . . four boys swing thru
Diamond circulate . . . flip the diamond
Right and left grand

Heads star thru and spread
All touch a quarter
Track to a Diamond . . . diamond circulate
Center two girls trade . . . flip the diamond
All eight circulate to a right and left grand

Heads star thru . . . double pass thru
Peel off
Touch a quarter . . . Track to a Diamond
Diamond circulate . . . flip the diamond
Girls trade . . . all eight circulate
(zero box O.W.)
Girls trade . . . girls cross run
Left allemande

(Zero Line)
Touch a quarter . . . Track to a Diamond
Diamond circulate . . . flip the diamond
Split circulate and girls turn back
Cross trail thru . . . left allemande

ZING: Starting from a double pass thru, completed double pass thru, or box circulate formation foursome, the leaders in each foursome do a zoom three quarters (270°) as the trailers step forward into the vacated spot and turn a quarter to face the center of the foursome. Movement ends in facing couples.

ZING EXAMPLES

Heads star thru . . . Zing . . . star thru
California twirl . . . Zing . . . curlique
Boys run
Centers square thru three quarters
Left allemande

(Zero Box)
Swing thru . . . boys run . . . boys only Zing
Girls only Zing. . . . everybody Zing
All pass thru . . . tag the line right
Wheel and deal . . . pass to the center
Square thru three quarters
Left allemande

Heads star thru . . . double pass thru . . . Zing
Star thru . . . double pass thru . . . Zing
Star thru
Centers square thru three quarters
Left allemande

(Zero Line)
Pass thru . . . wheel and deal
Centers curlique
Center four Zing . . . centers zoom
New centers curlique . . . same centers Zing
Centers pass thru . . . swing thru . . . boys run
Bend the line . . . cross trail thru
Left allemande

Again, there are some all position dancing calls that dance smoothly if your groups are so inclined. Please note, however, that not all groups desire to dance other than from common boy/girl arrangements. It is not Callerlab's intention to force APD onto any group.

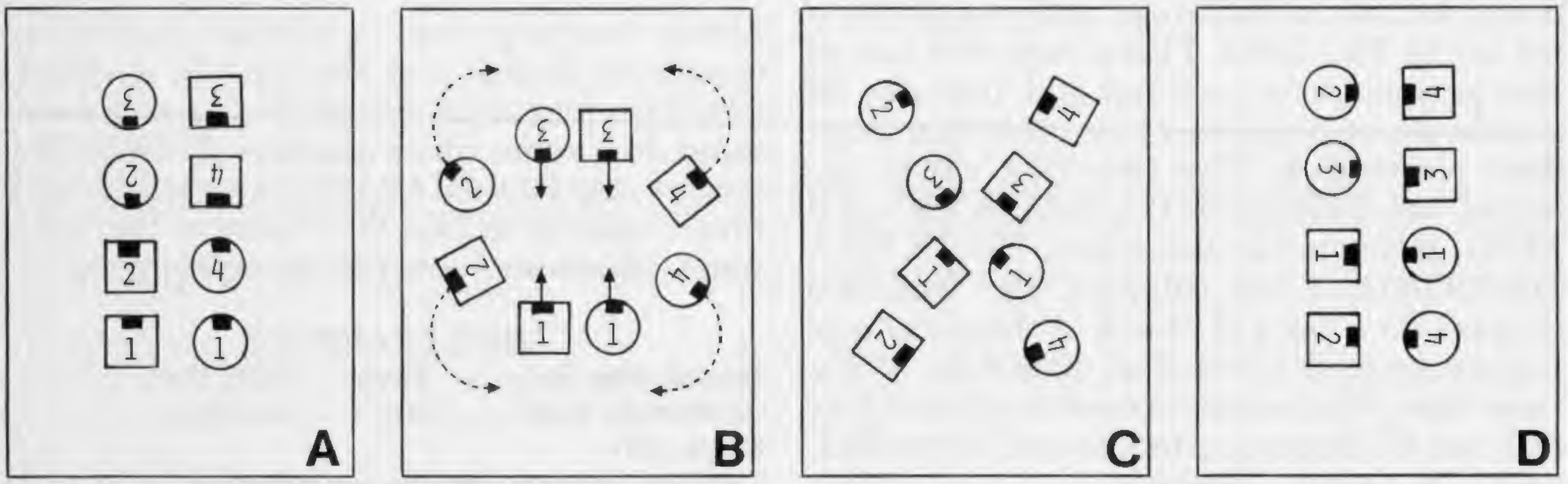
TAKE A GOOD LOOK



JOE BARBARA

a feature for dancers

TWO QUARTERLY SELECTIONS FOR THE PLUS PLATEAU

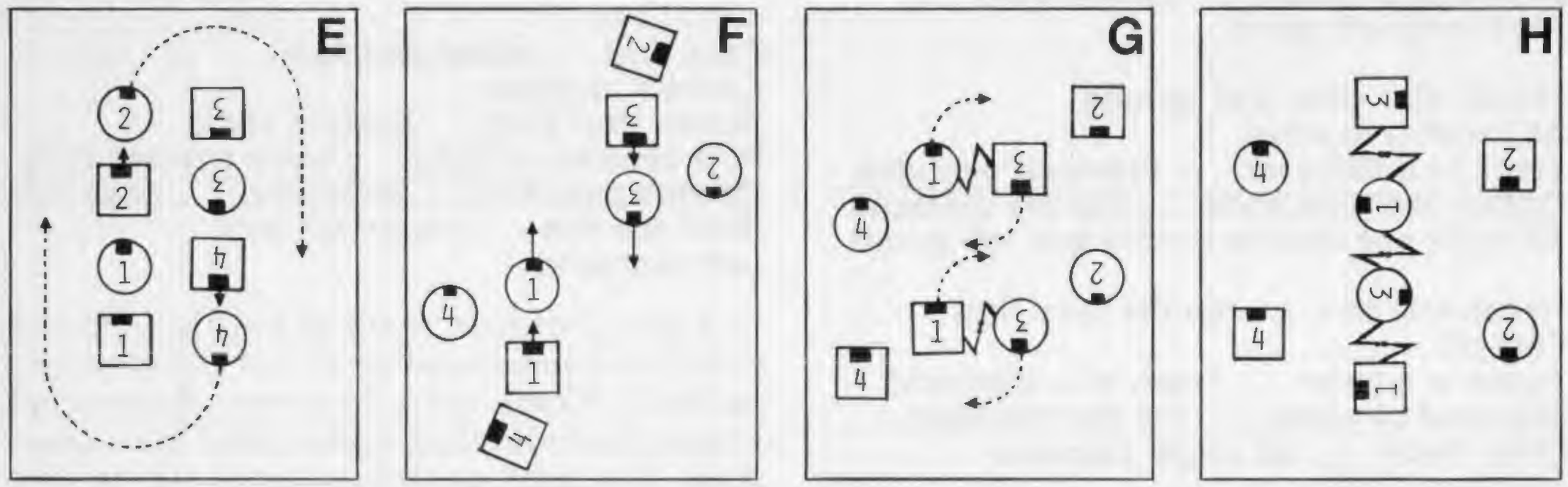


JOE: This month Callerlab has started a new program and, for October, November and December, those of us dancing at the Plus level will have a pair of Quarterly Selections.

BARBARA: The first is called Zing, a rather appropriate handle inasmuch as the movement incorporates a portion of Zoom.

JOE: To set it up, let's say that the side couples star thru across the set to end in double pass thru formation (A). Couples two and four are the leaders so they start a three quarter Zoom (B) while couples one and three, the trailers, move forward (C). The leaders have just about completed their turning action. The original trailers quarter in to face their partners and all end in facing lines (D). Of course when this is done from other setups as the definition allows, it tends to take on a different appearance.

BARBARA: That brings us to the second Plus Q.S., Track to a Diamond, which starts from columns (E). The leading two dancers do just what they would do in track two (B), while the trailing pairs move forward (F). When they have extended to the point where they are adjacent (G), they cast off three quarters to form an ocean wave and end the movement in parallel, center-to-center diamonds (H).



The Dancers Walkthru

THE GREAT DETECTIVE

By Ben Jaffe, Cleveland Heights, Ohio

IT IS NOT GENERALLY KNOWN that at one time the Great Detective was an enthusiastic square dancer, but his expanding responsibilities made it necessary for him to give up dancing. Therefore, when one of his clients invited him to a square dance, the Great Detective remembered with nostalgia all the good times he had at dances and decided to go. He decided to dance at least one tip that evening with his client's wife.

The crowd squared up; the first call was allemande left. The Great Detective turned to his corner with his left hand stuck out and the corner slapped his hand. The Great Detective was left standing with his left hand waving in the air. "Oh well," he thought, "Maybe the poor girl was deaf."

The next call was do sa do. The Great Detective faced his partner and tried to execute the figure, but she wouldn't do sa do. She wanted to swing!

Imagine the frustration the Great Detective suffered! He couldn't find the lost figures. He had no theory to explain the loss and so he went home, cleaned out his office and retired from the detective business. The case was never solved.

Becky Osgood, who puts the Walkthru together each month, aims for a wide variety of material that will appeal to those involved in club and association work and to square dancers in general looking for ideas. Send us thoughts you'd like to share with others. They will be appreciated.

Footnote: The Great Detective is fictional. The dilemma is not. If these most basic figures can be changed at the whim of the caller or the dancers, it may get to the point where every dancer may have his own version of a call and nobody will be able to dance with him!

DANCER RELATIONS

VIC WILLS, member of the Executive Committee of the National Square Dance Convention, shares the following. When he was a salesman for the Philadelphia Electric Company, the salesmen were asked to follow Ten Rules of Customer Relations, to avoid the risk of becoming complacent in their attitude toward the people they served.

With a few minor changes, Vic offered the rules to Callerlab for callers to keep in mind when considering the position dancers have in square dancing.

1. Dancers are the most important people in our business.
2. Dancers are not dependent on us; we are dependent on them.
3. Dancers are not an interruption of our work; they are the purpose of it.
4. Dancers do us a favor when they visit our club; we are not doing them a favor by serving them.
5. Dancers are a part of our business, not outsiders.
6. Dancers are not cold statistics; they are human beings with feelings and emotions.
7. Dancers are not people to argue or match wits with.
8. Dancers are people who come to us for enjoyment; it is our job to fill that need.
9. Dancers are deserving of courteous and attentive treatment.
10. Dancers are the life-blood of our business. □ □ □

VISITATIONS

DURING THE 1981-82 dance season, the Northwest Oklahoma Square Dance District kept track of square dance travel within its borders. Clubs in the area sent in visitation records during the year, reporting on individual club members' travels to dance with other groups. The number of dances attended and the number of miles traveled were collated.

It was amazing to read that the top ten couples, who traveled the greatest number of miles during the year, covered 3,471 (1st position) to 1,360 (10th position). All very commendable and a fair amount of tire wear on the road and shoe wear on the dance floor.

The number of dances visited, other than one's own club, was also noted. The first place couple attended 55 dances during the year; the tenth-place couple attended 32 dances. Again an impressive array. The club which attracted the most visitors during the year had an average of 4½ guest squares at each dance.

Another statistic showed one club traveling "a whopping 36,744 miles during the dance season."

The Northwest Oklahoma District is to be commended on encouraging its dancers to visit, dance and become acquainted with other square dancers. It's a very visible manifestation of the fun and fellowship square dancing provides. And, as Jim and Gloria Mix (who compiled the statistics) put it, "The district clubs thank you, the gas stations thank you and Sambo's restaurants thank you."

SELECTING LEADERS

By Roger Owings, Pen-Del Fed-Fax

SELECTING CAPABLE INDIVIDUALS who will provide forward-looking, ongoing leadership (for clubs or associations) is important. A nominating committee which has the responsibility of providing a slate of qualified, knowledgeable, dedicated and concerned people seldom has an easy chore. Personal friendships should never be the basis for a selection.

What does one look for in selecting nominees who, if elected, may mean the difference between a progressive or a stagnating club (or association)? Perhaps the following suggestions may prove helpful:

— Look for the personal activities of the candidate, outside his square dance world. Is he a leader there, a doer, or a follower? Is he too involved?

— How deep was his/her interest in the square dance class?

— What degree of energy or effort went into minor assignments or committees he/she worked on?

— What is his/her outward personality? Is it gracious, warm, friendly? (Don't be misled by an outward appearance, though, it could be a false front.)

— Is he/she broadminded, willing to listen to suggestions, amenable to change?

— Has he/she shown imagination, been creative?

— Is he/she flexible, tactful, patient?

You might rightly ask, "Who in the world has all these qualities? The answer has to be "hardly anyone." However any combination of these points to a potential leader. Maybe the one decisive factor in the search would be to keep in mind the dancer who comes early and asks, "What can I do to help?"

BADGES SAY IT ALL

From The Show-Me Doin's, Publication of the Missouri Federation of Square and Round Dance Clubs, Inc.

ONE OFTEN NOTICES bumper stickers on cars. They tell a story in just a few words.

Badges are a lot like bumper stickers. There are all kinds, shapes and sizes. Some

are funny, such as the "panic button," (when the square breaks down, someone pushes the button and a little flag flies up that says, "Square 'um up.").

Fun badges tell about the dancing experiences of the wearer. He danced in water, danced all night, danced with Santa Claus, and the list goes on and on.

Some badges promote callers or identify the wearer as a rover or a club officer.

Some badges are serious, asking that you "Handle with care."

Most graduates receive new club badges proudly. This first badge tells a great story. It says the individual has stuck it out to the end and is now a "square dancer."

Anywhere a dancer wears his badge, other dancers can identify him — by name, by club and usually by the city and state where his club is located. That's a lot of information available at a glance and goes a long way in promoting cordiality.

Some people wear only their club badge, others wear two or three badges, while another may have rows of fun badges. One enterprising lady carries a cloth purse on which she has sewn all her fun badges. What a story that tells! Another couple wears a badge that has only their name. They call it their, "No offense meant" badge.

However you choose to wear your badge(s), wear it (them) with pride.

PLANNING A LARGE POTLUCK

IF YOUR CLUB has a special potluck planned, where more than the usual number of club members will be in attendance, here's an idea on how to apportion the food. We are all accustomed to assigning dishes when a small or moderate gathering of people we know well is involved. But what about that get together where you are not certain how many will attend, but it looks like it could be a rip-roaring success?

If you plan a mailing announcing the event to all persons attending, you might try the following:

Please bring a dish to share, enough for _____. (The number you insert will depend on the approximate number of people you expect.) Please bring a dish according to the first letter of your last name:

A-F Dessert
G-L Salad or vegetable
M-S Main course
T-Z Bread and beverage

Of course, you could change this to suit your preference. You might include appetizers; separate salad and vegetable into two items; add some favorite food, etc.

While you may receive some duplications in what people bring, you are likely to get a good cross section of food and certainly an ample amount.

Remind everyone to bring his own service, unless you plan to provide paper plates, cups and napkins and throw-away utensils.

And then — enjoy. Potlucks usually bring out the best in each chef!

BADGE OF THE MONTH



Halloween, a month for ghosts and goblins, pumpkins and owls. Representative of this season is the Country Villa Owlemanders (ouch! that's a take off of allemanders, in case you hadn't noticed).

The club members live in the Country Villa Mobile Home Park in Roseville, California, where an owl is the park mascot and logo, as several families of owls live in the oak trees in the area.

The badge is brown and white and club outfits are made from brown and white checked fabric. The Owlemanders workshop on Sunday evenings and hold a party dance one Saturday night each month.

ROUNDANCER MODULE

An Echo From Arizona

The following article (a reprint from Follow The Sun Square and Round Dance Digest) is directed mainly to round dance leaders and expresses the personal opinion of Co-Editor, Flo Dorman. Flo says, "Although some may find the content on the controversial side, it is not meant to offend."

I SEE THE ACTIVITY of round dancing falling prey to a quality and quantity factor. Are we, as round dance leaders, obligated to compliment our co-worker, the square dance caller? Yes, I believe so. As I read through my Roundalab booklet I find some of the biggest and wisest names in the activity telling me that round dancing is the "little sister" to its "big brother," square dancing. We, as round dance leaders, are somehow missing the boat! If it was not for the square dance callers, how would we gain our people? I, personally, do not believe we would. Yet these days all you hear is International ballroom! Are we, as round dance leaders, obligated to be the up and coming Fred Astaire and Ginger Rogers?

As I understand my notes, I am told that a square dance level round is to be easy enough to be taught in no more than 15 to 20 minutes, unless you are holding your own intermediate classes. I truly believe that is what we should be doing. But are we? When beginners are bombarded with a tango draw during the first lesson something is wrong! When the caller for the evening finishes his singing call with a snappy number do we, as round dance leaders, stand and wait ten minutes before we go to the platform and then put on the fastest two step we can find, simply because we like it? Square dancing today, I believe is suffering from the pangs and pains of levels.

Every year at Callerlab, hours are spent in discussing lists and sticking to that list — yet each caller continues to do his own thing. Who does this hurt? The poor dancer. And round dancing seems to be following that same trend of level consciousness. Who can out-teach the other? Who can use International terminology? Who can show off the most on the dance floor? It's done with such grace and styling, that poor Fred Clutz is saying to his wife, "Forget it dear, there's no way I'll ever be able to look like that, let alone do the steps." But do we, as round dance leaders, care? We will when it hurts our pocket books. Then we might say, "Hey, somehow I may have lost by failing to do what I started out to accomplish, which was to teaching people how to dance and at the same time have fun doing it!

As soon as our poor square dancers go through the Plus levels, or through Advanced, we as round dance leaders have the audacity to push them a little further and take them straight to the high intermediate level of rounds. It seems as though very few want to get down to the Basics and first teach them. Why should we? The dancers don't know the difference — or do they? In all reality, without the Basics being taught a dancer doesn't stand a chance on the round dance floor. If the gentlemen have no idea of how to hold the ladies, or how to face the wall, or take butterfly position, etc., how in the world can they learn a tango draw? They don't as yet know the timing of a two-step or what a two measure wait is, and consequently we are losing them! Square dancing and round dancing are not all there is to life. Yet we make it almost impossible for dancers to even miss one night, let alone get sick and be out for a week or two. They get so frightened as to how far behind they will be when they get back many simply drop out!

We, as round dance leaders and callers, should take a good hard look at what's going on in our little world. In my opinion, we are pushing the dancers too hard! Is it self esteem we are seeking? Do people have to say they are the best? Is that what it's all about? In the

four years that I have been teaching and cueing, I try with each class to keep the dancers informed and the key *is* basics!

The lifespan of a dancer used to be five to ten years but I believe if we don't let up a little we won't have them in the activity for more than three or four years. Why? We make them think too hard. Square and round dancing is supposed to be fun not work. Yet I myself have heard cuers say, "Well, you have to *work* at your square and round dancing." Poppycock! *We* are obligated to make it fun for the dancer.

Roundalab has set rules as to how and what terms to use. Are we to discard all the material these fine teachers of many years have put together and do our own thing, so to speak? I was speaking to a caller the other day, a big name in the field, and we were discussing the problems facing our activity. He seems to agree with me on one point. The cuer better well learn that he is there to compliment his co-worker, the square dance caller, not over shadow him. If you want a workshop of Advanced ballroom, have one on your own. When the caller finishes a tip get to that platform and get those rounds going. If you wait five or six minutes you are cutting into the caller's program and not all the dancers in the hall are there to round dance.

Let's take one large giant step backwards and look at what is happening. If you go to one dance you'll hear one set of rounds being cued. Across the street you hear a completely different program, yet we have class lists and rounds of the month. When newcomers come into the area and hear Mr. Style and Grace Smoothy doing their thing, then Mr. and Mrs. Wisk Fall-a-way doing their thing, the dancers get confused. Shame on us! We are going to lose that couple and they won't be back — you can count on it. Let's put the round dance level where it should be in the square dance world. Let's not fall prey to International ballroom — this is the square dance world, not cabaret night. If you find you just don't want to teach according to Roundalab, then please do yourself and the square dance world a favor — open up a studio, do your thing and leave square dancers to their first love — Fun!!!!





Merl and Delia Olds, San Dimas, California

TO PAY TRIBUTE, we must look back a little. In high school Merl captured first prize in a waltz contest, played piano at country dances and after graduation operated a country dance hall. Little wonder that he became a caller who was a totally committed teacher and, as was the early custom, included basic round dancing with square dance instruction. That was the late forties and fifties, the years when he became a well known figure at Knotts Berry Farm conducting sessions for 13 summers.

Delia was also an accomplished dancer when they met during a square dance vacation at Asilomar in 1960. They married a year later and as a couple were destined to continue to enrich the activity with enthusiasm and knowledge, willingly shared. For several years, Merl was on the staff of this publication and was the A&R man for our record division. 1963 saw Merl and Delia involved as record producers. They were responsible for the founding of Hi Hat and it was not until about six years ago that they sold the square dance portion of the business, continuing to own and operate the round dance division until January of this year. So much could be said. At home and abroad, directly and indirectly, their participation has touched thousands of dancers. They have choreographed many fine rounds — the current release, "Kengee" is a commemorative reissue of Merl and Delia's "It Had To Be You." They now plan to sit back awhile and enjoy a well earned retirement, making it the right time to express our gratitude and page the Olds for their everlasting contributions. Somehow, this brings to mind advice dispersed by Merl in an article he wrote in 1959 that captures the essence of the Olds. It's entitled "Dare To Be Different."

The CALLERS Notebook

Some Thoughts on Teaching Classes — 1982-83

When it comes to guidelines for teaching square dancing, precious little is currently available in the way of a teaching outline for the C.T. (caller teacher). Over the years, chapters in this Caller's Notebook and the Caller's Textbook have stressed the importance of preparedness for teaching class. In 1968, The American Square Dance Society published its first Caller/Teacher Manual for the Basic plateau. Then, a couple of years later, the Society came out with its second paperback volume, The Caller/Teacher Manual for the Extended Basics. These two volumes essentially covered the movements that correspond to today's Basic plateau of 48 movements. For the past two-and-one-half years, we have been working on the update of these manuals, eliminating those movements taken off of the Callerlab list and putting in others that Callerlab has added. With the target date of mid-December, we plan to have ready for distribution the new C.T.M. (Caller/Teacher Manual) covering Mainstream (Basics 1 through 68 in family groupings). Too much stress cannot be put on the importance of correct, in-depth teaching and if we were to single out the most important phase in the long list of caller responsibilities, it would be the indoctrination of the new dancer. Several new concepts have come into the teaching picture, and we touch upon a few of them here, with the idea that they will be covered in detail in the new manual.

THE LEARNING PROCESS for whatever the course of study may be is a gradual one for most of us. If it requires thinking only, it involves certain study but when, as in the case of square dancing, it involves both thinking and reaction, we need not only to understand what is being taught but we need to convert this understanding into action. The effective C.T. must have an affinity with his dancers. To understand how much time it takes before dance movements can be done with automatic reaction and good timing that is necessary for smooth dancing, a caller must have "been the route himself." To empathize with the dancers, you, as the C.T., need sufficient time not just to *teach* but to allow the new dancer to *learn* each basic. Exposure is not enough, it's the teaching, reteaching and then continuous drilling by actual dancing in an interesting manner that does the trick — and this cannot be done overnight.

One of the biggest mistakes we, as callers, may have made in recent years is to adopt a "rush 'em through" attitude in teaching. The pleasure of square dancing must start with the newcomer's first night on the dance floor. It's not a

case of "hurry up and learn to dance so you can have fun," the pleasure of dancing must start immediately if the newcomer is to be retained not only for the balance of the classes but into a long and enjoyable square dance life.

Because it takes a certain amount of time to conquer each basic as it comes along, the idea of squeezing all of the Basic plateau into just a dozen nights or all of Mainstream into 20 lessons, is sheer folly. On the basis of the experience of several hundred veteran callers, Callerlab has not only laid out a teaching procedure — an order of teaching the basics — but it has suggested a minimum of 29 sessions (each lasting from two to two-and-one-half hours) and an additional 12 sessions, or a total of 41 meetings, to cover the 68 Basic movements contained in the Mainstream plateau.

A Suggested Order of Teaching

The total list of Mainstream basics in family groupings suggest the order in which they be presented but in several instances where a number of movements are included as part of a single family, it suggests that some of the basics within the grouping be presented first and then, after sufficient drilling has made the principles of that basic well understood in the dancer's mind, the other units will be presented at some following session. Taking this as our cue, we have divided the 68 Basics that go to make up Mainstream into 41 teaching segments and grouped them into three semesters.

As you look over the suggested program, you will notice that in the beginning sessions a large number of the simple foundation movements are presented. This should present no problem. Then, at each subsequent lesson, additional basics are introduced and as the total increases over the ensuing weeks, fewer new basics are presented at each lesson. When a new concept, something quite unlike what has been presented to this point, is introduced, fewer new movements will be added to that night's schedule. When possible, movements with similar but different floor patterns will be presented on different evenings to avoid confusion. Remember that at each evening not only are new movements brought into the new dancer's language but everything that has been taught to this point needs to be reviewed and strengthened.

Keeping in mind that each one of us who calls has his own system and that each time we have a class we are liable to teach a little differently, the following outline is simply suggested as a *workable* solution which can provide you with a comparison. If you don't have a hard and fast system of your own, then we invite you to try one class series using this outline. As we will remind you in the new C.T.M., keep notes of your progress, what changes you make and what you might do differently the next time you teach a class.

Remember, to be successful, a program of this type needs to be flexible. If you change the teaching sequence, fine. Just be sure that if you skip a movement, you return and teach it before you move too far. The concept of these plateaus is to make certain that *everything* within the basic structure is presented (and learned) *before* moving on to the next plateau. This is a good point to mention the word *time*.

Simply because your schedule calls for you to teach a certain basic on the 9th lesson doesn't mean that you should cut corners in order to get back on schedule. All classes are different. The composite learning skills of any group may very well differ from the composite learning skills of another and for that

reason, you may find that you are ahead of schedule or behind schedule with any given class. If you are ahead of schedule, great! Use your time in drilling the basics that have been taught to this point. Work on styling and correct timing. Spend a little longer in indoctrinating the dancers into the concept of club, sharing the responsibilities of being greeters, making the coffee, etc. Have a party night and just play, holding back for one evening on introducing anything new and allowing the dancers the satisfaction *of just dancing*. On the other hand if, for any reason, the class seems to be moving a little bit more slowly, spend more time in review but don't fall into the trap of making it seem like work.

As you will discover when you check through the new C.T.M. and as you conduct more classes, you can accomplish much more by maintaining a high *fun level*. If your class lessons last two hours each rather than two-and-a-half hours, in the course of 41 weeks, your class members may be getting as much as 20 hours less exposure to dancing than they would if you could stretch the time. For this reason, if it's possible, you may wish to extend the time of each class session. Don't be afraid to take more than 41 weeks if needed. After all, the name of the game is not simply to get through the lessons but to accomplish, as nearly as you can, a 100% class member completion of the course.

Here is the suggested 41 week class breakdown. This may or may not be the final schedule published in the new C.T.M., as we are still making our final analysis, but it's a good place to start.

A BREAKDOWN of BASIC TEACHING SESSIONS

FIRST SEMESTER
16 Sessions

SESSION ONE

1 — Circle Left and Right (1a, b)
2 — Forward and Back (2)
3 — Do Sa Do (3)
4 — Swing (4)
5 — Couple Promenade (5a)

NOTE: You may want to hold up on teaching a half and three quarters promenade until a bit later.

6 — Single File Promenade (5b)
7 — Allemande Left/Right (6a, b)
8 — Arm Turns, Left/Right (6c d)
9 — Right and Left Grand (7a)
10 — Weave the Ring (7b)
11 — Star Right/Left (8a, b)
12 — Star Promenade (9)

NOTE: Walk, honors and square identification are included this first night. While this initial session appears to be packed, these simple basics are learned quickly.

SESSION TWO

NOTE: If class is open for more members, then review all in session one.

13 — Pass Thru (10)
14 — Split outside couple (11a)
Split the Ring (one couple) (11b)
15 — Rollaway Half Sashay (12b)

NOTE: We suggest that rollaway with a half sashay be taught first. Then, after it has been learned, introduce half sashay (12a) and, later still, ladies in the men sashay (12c)

16 — U Turn Back (13a)
17 — Separate/Divide (14a, b)
18 — Wrong Way Grand (7c)

NOTE: This is one example of teaching the standard basic, grand right and left in one session and reviewing it sufficiently before teaching a variation in a following session.

19 — Courtesy Turn (15)
20 — Two/Four Ladies Chain (16a, b)

NOTE: Here again, the standard form of the chains comes easily. We would probably wait a session or two, until the basic was going smoothly before introducing the three quarter chains.

SESSION THREE

NOTE: If additional students are accepted at the start of this session, then a good part of the program will be a re-teaching of the basics to this point and you may wish to drift some of the following on to the next lesson.

21 — Do Paso (17)
22 — Lead Right (18)
23 — Right and Left Thru (19)
24 — Star Thru (20)
25 — Circle to a Line (21)
26 — Bend the Line (22)

SESSION FOUR

27 — All Around the Left Hand Lady (23)
28 — See Saw (your taw) (24)
29 — See Saw (as a left shoulder do sa do) (24)

NOTE: Not much new material introduced. Mainly a review session to bring everyone up to the same level so that they are ready to move ahead.

SESSION FIVE

30 — Grand Square (25)
31 — Square Thru (26a)

SESSION SIX

32 — California Twirl (27)
33 — Dive Thru (28)
34 — Half Sashay (12a)

NOTE: We moved the standard, non-rolling sashay to this point and suggest that it can be moved back even further until a logical time for its introduction comes along.

SESSION SEVEN

35 — Cross Trail Thru (29)
36 — Wheel Around (30)
37 — Wrong Way Promenade (5c)

SESSION EIGHT

38 — Ladies Three Quarter Chain (16a, b)

NOTE: By this time, the standard two ladies chain and four ladies chain which were taught in the second session will have been learned by the dancers.

39 — Promenade Half/Three Quarters (5)

NOTE: These are variations of movements taught earlier. We have suggested the possible delay in presenting them until the standard promenades have become automatic.

SESSION NINE

50 — Left Square Thru (26b)

NOTE: By this time the new dancers will have had three weeks to practice the standard square thru.

41 — Ladies in, men sashay (12c)

SESSION TEN

42 — Allemande Thar (31a)
43 — Shoot the Star (32)

SESSION ELEVEN

44 — Slip the Clutch (33)
45 — Box the Gnat (34)

SESSION TWELVE

46 — Wrong Way Thar (31b)
47 — Backtrack (13b)

SESSION THIRTEEN

48 — Right Hand Ocean Wave (35a)
49 — Ocean Wave Balance (35e)
50 — Pass the Ocean (36)
51 — Swing Thru (37a)

SESSION FOURTEEN

52 — Run (boys, girls, ends, centers) (38a, b, c, d)

SESSION FIFTEEN

53 — Alamo Style Wave (35c)
54 — Alamo Swing Thru (37b)

SESSION SIXTEEN

55 — Trade (boys, girls, ends, centers couples, partner) (39)
56 — Wheel and Deal (lines of four and two-faced lines) (40a, b)

This is the half way point in the 29 lesson basic course.

SECOND SEMESTER
14 Sessions

SESSION SEVENTEEN

57 — Double Pass Thru (41)

SESSION EIGHTEEN

58 — Zoom (42a)

NOTE: Zoom and substitute appear in the same family grouping in the CL list but because of the possible confusion that could result by teaching both in the same session, we have moved substitute to the end of the list. Use it where it fits best in your teaching schedule.

SESSION NINETEEN

59 — Flutterwheel (43a)

NOTE: From this point on much of the class time is devoted to drill-review, style and timing improvement. In the coming sessions we suggest one or two new movements each class session but this, of course, is flexible.

SESSION TWENTY

60 — Veer Left (44a)
61 — Veer Right (44b)
62 — Trade By (45)

SESSION TWENTY ONE

63 — Touch (46a)
64 — Touch One Quarter (46b)

SESSION TWENTY TWO

65 — Cross run (38e)

SESSION TWENTY THREE

66 — Circulate (boys, girls, all eight, ends, centers, couples) (47a, b, c, d, e, f)

SESSION TWENTY FOUR

67 — Ferris Wheel (48)
68 — Box Circulate (47g)

SESSION TWENTY FIVE

69 — Single File Circulate (47h)

SESSION TWENTY SIX

70 — Reverse Flutterwheel (43b)

SESSION TWENTY SEVEN

71 — Left Hand Ocean Wave (35b)
72 — Left Swing Thru (37c)

SESSION TWENTY EIGHT

73 — Split Circulate (47i)

SESSION TWENTY NINE

74 — Substitute (42b)

NOTE: This completes the Basic Plateau. When the class accepts these basics quickly, you have an opportunity to do more drilling, aiming for more quality. Sugarcoating this by having a party as the final session and perhaps including a party night or two during the course at which no new basics are presented is an excellent method of encouraging better dancing.

MORE TO COME — Suggested lessons 30 through 48 covering the basics in the Mainstream Program along with some thoughts on conducting "A Year of Dancing" projects aimed at those who have finished their class period will appear in a coming issue.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Virginia

The Rocking Squares' 10th Annual Octoberfest will be held October 29-30 at Natural Bridge. Callers for the event will be Darryl McMillan, Hal Washington and P.C. "Cowboy" Showers. Dancing will be from Mainstream to Advanced. For information contact Bob and Pauline Topping, 908 Thorn Hill Rd., Lexington 14450. — *Delores Rhodenizer*

Australia

This is the month of the Australian International Square Dance Jamboree. Convenor Couple, Graham and Margaret Brandon, look forward to greeting all dancers in Brisbane, where the event will be held following the Commonwealth Games. The Sunshine State Round-Up was held at the Sporting Complex in June as a final tryout and all went well. Friday evening, October 15th, will be Brisbane night with the blue and gold Brisbane colors being in evidence everywhere. The Brisbane Lord Mayor will officially open the Jamboree on Saturday night. If you are looking for a very special event, this just might be what you have in mind. A visit to a lovely city in a magnificent country, all wrapped up with some superb square and round dancing.

The 24th Australian National Square Dance Convention will be held next year in Melbourne, April 22-25, which is fall in our country and a beautiful time of year. Melbourne is a city of gardens, festivals, sports and streetcars. The 2.7 million people enjoy themselves dining out in the arcades, shops and markets. And, of course, they enjoy square dancing. Plan a vacation and visit us and we can assure you the holiday of a lifetime. For information contact 2 Devon St., Box Hill, Victoria 3128.

— *Jack Murphy and Wally Cook*

California

It's Pioneer Days in 29 Palms, October 15-16, and the Sand Shufflers are hosting their 8th Annual All States Square Dance at Hayes Gym. Callers will be Prairie recording artists, Al Horn and Johnnie Scott. Rounds will be cued by Caville Hutschens. There will be dancing both evenings from 8:00 to 11:00 PM and a workshop Saturday afternoon, 1:00-4:00. Look for the square dance road signs. Get tickets at a pre-sale price and save. For information write John Ames, 74012 Raymond Way, 29 Palms 92277 or telephone (714) 367-3917. — *Cleo Shore*

The Santa Clara Valley Square Dancers Association will hold its 26th Annual Jubilee at the County Fairgrounds in San Jose, October 8-10. Callers will be Dick Han, Tony Oxendine and Harry Lackey. Bob and Mary Ann Rother will cue rounds. Dancing starts Friday at 8:00 PM and continues until 4:00 o'clock on Sunday. RV sites are available with preregistration. Additional information may be had by writing SCVSDA, PO Box 1559, Los Gatos 95031.

Illinois

Although it is fully organized with officers, an official badge and club outfits, this square dance club resembles no other when it comes to membership and schedules. Dancers with the Nut-T-Squares, who state that the name demonstrates the characters of the people involved, come from all over the United States and meet just twice a year. The club was organized by Louis Friedlandeer of Lansing, Michigan, at the Atlanta, Georgia, Convention of Single Square Dancers, U.S.A. for the purpose of forming friendships and having fun at conventions. There are seven permanent original members and some 900 floating members. The two yearly meetings are at the National Square Dance Convention and the Singles Convention in Washington, D.C. The Nut-T-Squares find unique ways to "kick up their heels" in square dance halls, restaurants, elevators, at square dance shops, shopping

malls or wherever the spirit moves them. The club badge is shaped like a peanut with the club name on it. Under that is printed "State of Confusion" followed by the person's name. To be eligible for membership, a person must be able to square dance and enjoy it and must attend the two Conventions mentioned. For further information contact Lois Sandman, P.O. Box 182, Union 60180. — *Jean Sedlack*

England

"All Things Square and Wonderful" — that's the way Ray Godfrey found it when he returned to his native Yorkshire to spend his vacation. Ray left Yorkshire 25 years ago and now lives in Ventura, California, where he calls and teaches. Stan Sinfield, a friend and caller in the Bradford Yorkshire area, invited Ray to call for two of his clubs. Ray accepted willingly and what a thrill it was to see Yorkshire folks doing the same hobby as thousands of people do all over the world — American square dancing — especially amongst such historic surroundings. Ray also was invited to call for other clubs in England and we were treated royally by all the callers and dancers. We found the dancing good and growing in popularity everywhere we travelled. Made one feel like a drop in the bucket when you stand in amazement in Southwell Minster, Nottinghamshire, Ely Cathedral in Cambridgeshire and York Minster in York and think of all that went ahead of us. Thank you all. Square dancing really is "bright and beautiful." — *Nancy Godfrey*

On July 21 and 22 His Excellency, John J. Louis, Jr., the U.S. Ambassador and his wife held a party at their residence and invited the Happy Squares from RAF Greenham Common to provide entertainment. Caller, Peter Newbury, included the guests and this audience participation was very popular. In appreciation, the Ambassador gave a cheque to the charity of the club's choice, the Falkland Island Fund. —*Peter Robertson*

Austria

There are two clubs in the vicinity of Vienna. The Vienna Swingers, an adult group, with caller, Ray Myers, and a teen group, called for by Carl Kaye. The latter, known as the Curly Queues, graduated its first class in the spring and a second group is now starting. The graduates will continue on into a Plus workshop. The young people meet at the Sacre Coeur Pressbaum.

Germany

In April I made a business trip to Germany. Your office gave me the names of people there who would provide information about square dancing in their area. I wrote to four of them, indicating my desire to square dance but, because my departure was imminent I requested that any response be sent to the hotel where we would stay. To my pleased surprise each of the four responded, providing excellent information. I was able to dance five times in two weeks. Because so many questions were asked when we returned home to California, it seemed that others might have similar questions. Here is some pertinent information: There are about 125 clubs on the continent. Some of the dances are held on military bases. The calling is in English. The movements are the ones which we all know. There are American callers and European callers. The dancers are generally younger than we meet at home and are very good. The clubs like to have American visitors (at least

The Cloverleaf Club and Godfreys bid farewell to the Barnetts, U.S. returnees after six years in Yorkshire.



that was my impression). The rule, however, is to make contact first. At the Glow Worms Dance in Worms, we encountered a most unique evening. The houselights were turned off and the dancers turned on lights of their own. There were pen lights, flashlights attached in most any way, a miner's cap with its light and other combinations. The tune was Glow Little Glow Worm from the WW II era. This is an annual event at the club. I wish to thank the following contacts in Germany who contributed to a successful trip: Detlev Junker, Hanns-Dieter Keh, Ilse Wersin and G. Holger Willm. If any of you reading this have the opportunity, go to Europe and dance with these nice people. — *Hal D. Hichborn*

Massachusetts

The Square Wheelers of Acton are celebrating their 20th Anniversary, November 6, with an afternoon and evening dance and buffet supper. Ed Ross Smith, club caller since its inception, and two illustrious alumni, Don Beck and John Thompson, will share the calling honors during the afternoon, with Earl Johnston featured guest caller in the evening. George Reed and Dick Trudeau will cue. The large club, with more than 100 member couples, dances three times monthly, September through June, with a guest caller every second Friday. The club puts on numerous demonstrations during the year at shopping plazas, hospitals, nursing homes, employee activity committees, etc. and each April holds a scholarship dance with a $500 award being given to some lucky senior from the Acton-Boxborough Regional High School.

Maine

Two years ago we moved from California to Maine and found great people and friendly square dancers (of course, aren't all square dancers that way!). We now have our own square and round dance hall and offer dancing from beginners' classes to Plus II, workshops and rounds. All this takes place at our "farm" in Garland in a loft dance hall. We offer RV parking in the "barnyard," but no hookups. We welcome all visitors. In our free time we are building our home and landscaping.

— *Janie and Bernard Jones*



Judy and Ed Ross Smith, caller and taw for the Square Wheelers, Massachusetts. Judy also authors Needle Notes in The New England Caller (right). Deborah Andrews of Mt. Holyoke received the Acton Square Wheelers' scholarship check last year from club president, Jack Roche, as her parents look on (below).





A small, but enthusiastic group of Swedes demonstrates square dancing in Ostana.

Sweden

In summer there is no square dancing at all. Everyone is on vacation. I will be starting my courses the middle of September. In May we had Will Stans from the Netherlands here calling for us, and in June, Jac Franzen, also from the Netherlands. On both occasions we had 15-17 squares on the floor with a program of basics up to Plus 1. October 30-31 L.M. Erikssons' square dancers are going to arrange the first Autumn Jamboree in Sweden with invited callers, Steve Sandeman, president of ECTA, and Al Stevens. Already 500 dancers are reported to come, so it will be a big event, we think. — *Peter Myhr*

Greetings from two square dance enthusiasts from the middle of Sweden. We have learned square dance teaching from Peter Myhr and during the winter we have taught four different groups your Fundamentals Level I and II. They have already made about 15 performances and are doing just fine.

— *Ragnhild and Raine Kavla*

Florida

Next month will mark the 63rd wedding anniversary of John and Margaret Cox of Sarasota. Last year, the Coxes marked their special day with a mock ceremony at the Snapperoo Square Dance Club with caller, Spencer Yates. Because John and Margaret did not have a formal church wedding, they were delighted with the proceedings which included everything from a flower girl to a wedding bouquet, a veil and a ring — which she is still wearing. John and Margaret dance each Wednesday with the Snapperoos.



John and Margaret Cox, Sarasota, Florida

Texas

The Plum Creek Promenaders of Lockhart entered a club square dance float in the Chisholm Trail Roundup Parade and placed second out of 125 entries. The club also participated in the Watermelon Thump parade in Lubing and the Aqua-Festival parade in Austin. The members have fun and feel it is good advertising for square dancing.

— *Ed and Colleen Lang*



The Plum Creek Promanders' float in Lockhart, Texas

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1982

JACK LASRY, whose note services many of you receive, is a master when it comes to creative choreography. His "something for every occasion" ideas that you find in these Workshop sections are worth saving and putting to use as the occasion demands. Not all of us are creative callers and, for that reason, we have a double appreciation of the work done for us by such masters of the art as Jack. Here are several pages to add to your collection.

DANCING MAINSTREAM
BASIC POSITIONING
NON-CHALLENGING CHOREO

Box 1-4
Do sa do to a wave . . . eight circulate
Swing thru . . . girls circulate . . . boys trade
Spin the top . . . right and left thru
Flutter wheel . . . half square thru
Trade by . . . square thru three quarters
Left allemande

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters
Centers square thru four
Ends star thru . . . swing thru
Turn thru . . . left allemande

1P-2P to Box 1-4
Square thru four . . . trade by . . . star thru
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters. . . . center four
Right and left thru
Then centers flutter wheel
Sweep one quarter more . . . ends star thru
Double pass thru . . . cloverleaf . . . zoom
Swing thru . . . turn thru . . . left allemande

CHOREO IDEAS YOU CAN USE

We all use a dive thru into the center and follow with a square thru three quarters to a left allemande. Here are a few ideas to use when you dive thru but don't always want to call square thru three quarters to left allemande:

DIVE THRU

1.
Curlique . . . scoot back . . . boys run
Cross trail . . . left allemande

2.
Curlique . . . cast off three quarters
Girls trade . . . swing thru . . . turn thru
Left allemande

3.
Curlique . . . box circulate double
Left allemande

4.
Curlique . . . box circulate
Scoot back . . . girls run . . . slide thru
Swing thru . . . turn thru
Left allemande

SOME OPENERS USING HEAD GENTS AND CORNER GIRLS

1.
Head gent and corner up and back
Box the gnat . . . slide thru . . . left allemande

2.
Head gent and corner up and back
Curlique . . . boys run . . . left allemande

3.
Head gent and corner up and back
Swing thru . . . spin the top . . . box the gnat
Change hands . . . left allemande

4.
Head gents and corner up and back
Box the gnat . . . curlique
Centers scoot back
Boys run . . . left allemande

There's more Lasry material on the next page.

5.
Head gents and corner up and back
Box the gnat . . . right and left thru
Rollaway . . . grand right and left

SOME LEAD TO THE RIGHT EQUIVALENTS

1.
Heads curlique . . . cast off three quarters
Fan the top . . . pass thru

2.
Heads swing thru . . . box the gnat
Curlique . . . boys run

3.
Swing thru . . . boys trade
Spin the top . . . pass thru

4.
Heads right and left thru
Dixie style to a wave . . . pass thru

BASIC CHOREO

Sides rollaway . . . heads square thru
Do sa do to a wave . . . eight circulate
Swing thru . . . walk and dodge
Boys fold . . . curlique . . . boys trade
Boys run . . . wheel and deal
Left allemande

Box 1-4
Curlique . . . split circulate
Eight circulate . . . scoot back . . . boys run
Pass thru . . . wheel and deal
Square thru three quarters
Left allemande

Box 1-4
Do sa do to a wave . . . scoot back
Eight circulate . . . boys run . . . bend the line
Slide thru . . . square thru three quarters
Trade by . . . left allemande

DANCING MAINSTREAM

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . track II . . . girls trade
Recycle . . . veer left
Ferris wheel . . . centers swing thru
Turn thru . . . left allemande

Box 1-4
Swing thru . . . spin the top
Hinge . . . coordinate . . . tag the line
Lady go left . . . gents go right
Left allemande

1P-2P
Pass the ocean . . . girls trade
Girls run . . . tag the line . . . cloverleaf
Zoom . . . double pass thru . . . centers out
Bend the line . . . girls square thru four
Boys pass thru . . . face in
Do sa do to a wave . . . scoot back
Boys run . . . left allemande

Box 1-4
Star thru . . . pass thru
Wheel and deal . . . double pass thru
Track II . . . spin the top . . . boys run
Bend the line . . . left allemande

1P-2P
Pass thru . . . chase right
Centers trade . . . hinge . . . centers trade
Split circulate . . . boys run
Left allemande

Heads square thru four
Split two around one to a line
Ladies in, men sashay
Right and left thru . . . slide thru
Left allemande

Heads pass thru around one to a line
Pass thru . . . tag the line . . . track II
Scoot back . . . girls circulate
Boys trade . . . hinge . . . boys run . . . pass thru
Bend the line . . . right and left thru
Dixie style to a wave . . . slip the clutch
Left allemande

Box 1-4
Touch one quarter . . .
Split circulate . . . hinge . . . girls trade
Swing thru . . . boys run . . . half tag
Trade and roll . . . left allemande

1P-2P to Box 1-4
Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Double pass thru . . . track II
Boys circulate . . . girls trade
Swing thru . . . boys run . . . half tag
Trade and roll . . . left allemande

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp **Workshop Editor**
Joy Cramlet **Round Dances**

1P-2P to Box 1-4
Pass the ocean . . . eight circulate
Swing thru . . . boys run . . . half tag
Walk and dodge . . . chase right
Balance . . . centers trade . . . split circulate
(Box circulate) **. . . girls circulate**
Boys trade . . . boys run . . . wheel and deal
Square thru three quarters . . . trade by
Left allemande

Box 1-4 to Box 1-4
Swing thru . . . boys run
Ferris wheel . . . double pass thru . . . track II
Zero to box 1-4 wave
Girls trade
Recycle . . . pass to the center
Square thru three quarters . . .
Left allemande

1P-2P to Box 1-4
Touch one quarter
Coordinate . . . ferris wheel
Double pass thru . . . track II
Recycle . . . left allemande

The following figures will also make good singing call figures
Heads square thru four . . . swing thru
Boys run . . . ferris wheel
Centers pass thru . . . curlique
Scoot back . . . boys fold . . . girls turn thru
Star thru . . . promenade home (with corner)

Heads square thru four
Do sa do to a wave . . . scoot back
Girls circulate . . . boys trade
Boys run . . . wheel and deal
Pass thru . . . swing corner
Promenade

Three quarter tag the line:
Box 1-4
Do sa do to a wave
Girls trade . . . girls run
Three quarter tag the line
Boys cloverleaf . . . girls swing thru
Spin the top . . . extend to a wave
Scoot back . . . boys run . . . slide thru
Left allemande

MODULAR CHOREOGRAPHY

The recent mini-series on Modules by Cal Campbell resulted in many requests for more of the same; so, starting next month, Cal will be doing a regular column on the subject.

Heads pass thru . . . around one to a line
Pass thru . . . three quarter tag the line
Leaders partner trade . . . centers recycle
Double pass thru . . . track II
Recycle . . . square thru three quarters
Left allemande

BASIC GET ACQUAINTED EXAMPLES

Box 1-4
Touch one quarter
Follow your neighbor . . . boys cross run
Recycle . . . left allemande

Box 1-4
Curlique . . . follow your neighbor
Boys cross run . . . girls trade
Right and left thru

1P-2P
Star thru . . . pass thru . . . trade by
Curlique . . . follow your neighbor
Boys cross run . . . boys circulate
Recycle . . . square thru three quarters
Trade by . . . left allemande

Box 1-4
Touch one quarter
Follow your neighbor . . . boys cross run
Boys circulate . . . girls trade
Girls run . . . bend the line . . . slide thru
Left allemande

EXAMPLES WITH GIRLS FACING IN AND BOYS FACING OUT

Box 1-4
Touch one quarter . . . scoot back
Follow your neighbor . . . girls run
Bend the line . . . right and left thru
Slide thru . . . left allemande

Box 1-4
Touch one quarter
Split circulate . . . follow your neighbor
Girls cross run . . . boys trade . . . boys run
Wheel and deal . . . dive thru
Square thru three quarters . . . left allemande

Box 1-4
Touch one quarter
Split circulate . . . follow your neighbor
Girls cross run . . . girls circulate
Boys trade . . . boys run . . . wheel and deal
Star thru . . . pass thru . . . bend the line
Half square thru . . . trade by
Square thru three quarters . . . left allemande

1P-2P
Pass thru . . . boys run right
Scoot back . . . follow your neighbor
Girls cross run . . . boys trade . . . turn thru
Left allemande

After the dancers have mastered the reaction to Follow Your Neighbor, then add the variation AND SPREAD . . . Many callers will find more usage for this than for the parent.

DANCING TRACK II

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . track II
Girls trade . . . swing thru . . . boys run
Wheel and deal . . . star thru . . . cross trail
Left allemande

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . track II
Boys circulate . . . recycle . . . pass thru
Trade by . . . left allemande

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . track II . . . recycle
Box the gnat
Grand right and left

1P-2P to Box 1-4
Pass thru . . . wheel and deal
Double pass thru . . . track II . . . swing thru
Girls circulate . . . boys trade . . . boys run
Bend the line . . . pass thru . . . wheel and deal
Zoom . . . square thru three quarters
Left allemande

Sides rollaway half sashay
Heads square thru four . . . swing thru
Boys run . . . pass thru . . . wheel and deal
Double pass thru . . . track II . . . girls trade
Recycle . . . square thru three quarters
Trade by . . . left allemande

Heads cross trail around one to a line
Pass thru . . . wheel and deal
Double pass thru . . . track II . . . swing thru
Boys run . . . bend the line . . . star thru
Dive thru . . . pass thru . . . left allemande

Heads pass thru around one to a line
Pass thru . . . tag the line . . . track II
Swing thru . . . boys run . . . half tag
Trade and roll . . . left allemande

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . track II
Girls trade . . . swing thru . . . spin the top
Curlique . . . eight circulate . . . boys run
Left allemande

PLUS PLATEAU

The interest in this new Callerlab Plateau continues high, and this month, I have selected two more figures from this list for exploration.

TRIPLE SCOOT: The action starts from a column formation and is closely related to a basic scoot back. The dancer in the lead in each column will run right into the adjacent position while the other dancers step ahead and turn thru with the diagonal facing dancer, returning to the adjacent position. The action equals a trade with the adjacent dancer. NOTE: I sometimes call this EVERYBODY SCOOT BACK if I feel that the name will stop the floor. The reaction to this is pretty good and after a couple of figures they will react to you saying Everybody scoot back . . . that's a triple scoot.

EXAMPLES:
1P-2P
Touch one quarter (curlique)
Triple scoot . . . boys run . . . star thru
Cross trail . . . left allemande

1P-2P
Touch one quarter . . . eight circulate
Triple scoot . . . hinge . . . boys trade
Boys run . . . wheel and deal . . . slide thru
Left allemande
Box 1-4

1P-2P
Pass thru . . . wheel and deal
Outsides squeeze into a line . . . curlique
Triple scoot . . . boys run
Centers pass thru . . . swing thru
Spin the top . . . curlique . . . eight circulate
Triple scoot . . . girls run . . . swing thru
Boys circulate . . . pass thru . . . left allemande

THE NEXT YEAR BOOK

The dance material that appears in the Workshop section each month will eventually be reprinted in a single volume, complete with index. This is an every-other-year project and the next yearbook containing the dances from the 1982 and '83 issues of SQUARE DANCING is scheduled to be released in December, 1983. Note: We said '83.

R 4 CHOICES ON FRONT

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	SINGLE $	DOUBLE $	DOUBLE DOUBLE $	SUITE $	DRIVING TIME MINUTES
Days Inn	23	27	35	—	35
E-Town Motel	—	16	18-22	—	35
Holiday Inn North	30-33	33-40	36-44	—	35
Holiday Inn South	29	37	38-46	—	35
Howard Johnson's	30	36	44	—	35
Motel Six	15	18	20	—	35
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Holiday Inn, Columbus	—	46-48	52-60	—	80
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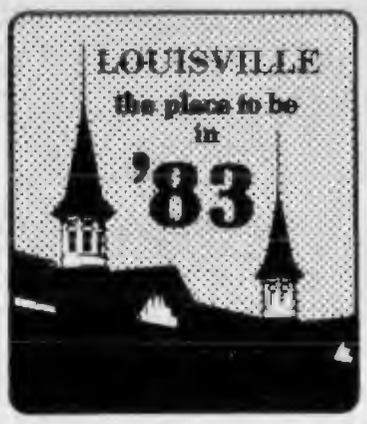
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1983 NATIONAL SQUARE DANCE CONVENTION ADVANCE REGISTRATION FORM

Don't miss out on what may very well be the grandest Convention yet. Louisville, twice hosts of National Square Dance Conventions, is putting all its guns into operation for this June, 1983, production. There's a very good chance that attendance records of the past will be shattered and you won't want to miss being a part of square dance history in the making. To assure yourself of the type of housing you would prefer, don't wait, fill out your form today! For additional copies of this advance registration application, write to the 32nd National Square Dance Convention, P.O. Box 24083, Louisville, KY 40224. Why not talk your whole club into going with you?

IN FILLING OUT THIS FORM — Read all the sections completely and be sure you fill in all of the details. Don't overlook your request for the program book and cookbook. Even if you're not sure at the moment of your 1983 schedule, to avoid disappointment register now and save your spot in the 1983 version of the "granddaddy of all square dance events." Watch for on-going Convention news in each issue of SQUARE DANCING Magazine.

JUNE 1983						
S	M	T	W	T	F	S
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12	13	14	15	16	17	18
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32nd JUNE

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☐	1956 San Diego	☐	1972 Des Moines
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☐	1958 Louisville	☐	1974 San Antonio
☐	1959 Denver	☐	1975 Kansas City
☐	1960 Des Moines	☐	1976 Anaheim
☐	1961 Detroit	☐	1977 Atlantic City
☐	1962 Miami Beach	☐	1978 Oklahoma City
☐	1963 St. Paul	☐	1979 Milwaukee
☐	1964 Long Beach	☐	1980 Memphis
☐	1965 Dallas	☐	1981 Seattle
☐	1966 Indianapolis	☐	1982 Detroit
☐	1967 Philadelphia		

TOTAL ATTENDED ☐☐

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e Magazine subscription published in the Square Dance Convention.

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PROGRAMMING (Callers, Leaders and Prompters ONLY)

← Check Calling Codes to be Used

1	2	3	4	5

1 Square Dance
2 Round Dance
3 Contra Dance
4 Exhibition
5 Education

CHECK DAYS AVAILABLE →

Thr.	Fri.	Sat.

Check appropriate Calling Codes in squares at left and check days available in boxes at right.

DEADLINE FOR PROGRAMMING — FEB. 1, 1983

HOUSING

Indicate your preference of accommodations NOW. Your selections WILL BE Processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

6/19 SUN.	6/20 MON.	6/21 TUE.	6/22 WED.	6/23 THU.	6/24 FRI.	6/25 SAT.	6/26 SUN.
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☐ Children, Ages _____
☐ Tour or Group Housing Name _____

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All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotel, Motel will confirm reservation and advise deposit required.

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3. Breckinridge Inn	40	46	56	—	20
4. Colony	23	24	29	37	20
5. Continental Inn	20	25	28-34	45-85	10
6. Galt House	45	55	62-68	—	20
7. Holiday Inn Central	42-47	50-55	57-68	—	10
8. Holiday Inn East	45-50	55-60	55-69	—	25
9. Holiday Inn Midtown	36-40	42-46	46-54	—	20
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11. Holiday Inn South	42-47	50-55	57-68	—	10.
12. Holiday Inn Northeast	42-47	50-55	57-68	—	25
13. Holiday Inn Southeast	34	42	52	—	15
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15. Howard Johnson's Midtown	39	45	51-57	—	20
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33. Colonial Inn, Clarksville	—	26-28	32-34	—	25
34. Days Inn, Clarksville	—	31-33	37-40	—	25
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39. Holiday Inn, New Albany	35-40	40-50	40-50	—	25
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ALL DANCING AT KY. FAIR & EXPOSITION C

SIX FROM GERALD
By Gerald McWhirter, Oklahoma City, OK

Two and four right and left thru
Pass the ocean . . . fan the top
Others divide and star thru
Ping pong circulate . . . release recycle
Double pass thru . . . track II . . . swing thru
Boys run
Half tag trade and roll . . . pass thru
Trade by . . . pass thru . . . allemande

Two and four touch a quarter . . . substitute
Others move in the star thru . . . veer left
Chain down the line . . . same four pass thru
Those that can slide thru
Others peel off and roll (boys in front)
Split those two . . . both turn right
Line up four . . . eight to middle and back
Center four box the gnat . . . fan the top
Others star thru . . . all ping pong circulate
Release recycle . . . double pass thru
Leads trade . . . square thru
But on the third hand box the gnat
Right and left grand

One and three touch a quarter. . . substitute
Others move in and star thru . . . veer left
Chain down the line . . . same four pass thru
Those that can star thru
Others peel off and roll (boys in front)
Split those two . . . both turn right
Line up four . . . all right and left thru
Original sides box the gnat . . . fan the top
Original heads star thru
All ping pong circulate
Original heads swing thru . . . those boys run
Bend the line
All sets squared up at home

Two and four touch a quarter . . . substitute
Others move in and star thru . . . veer left
Chain down the line . . . same four pass thru
Those that can slide thru
Others peel off and roll (boys in front)
Split those two . . . both turn right
Line up four . . . eight to middle and back
Center four box the gnat . . . fan the top
Others star thru . . . all ping pong circulate
Release recycle . . . double pass thru
Track II
Swing thru . . . boys trade
All eight circulate . . . boys run
Bend the line . . . cross trail thru
Allemande

One and three star thru . . . veer left
Chain down the line
Others divide and star thru
Double pass thru . . . track II
Swing thru . . . boys run
Chain down the line . . . right and left thru
Slide thru . . . Allemande

Two and four pass the ocean
Release recycle
Double pass thru . . . track II
Swing thru . . . boys run
Chain down the line . . . pass thru
Wheel and deal . . . centers zoom
New centers square thru three quarters
Allemande

ROUND DANCES

THAT MAN — Hi-Hat 891
Choreographers: Art and Daisy Daniels
Comment: A busy two-step routine but not difficult. Big band music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, point, —; Together to** CLOSED **M facing** WALL, **—, Touch, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru, —;**
5-8 **Side, Touch, Side, Touch; Side, XIB, Side, XIB; Side, Touch, Side, Touch; Side, XIB, Side, XIB end** BUTTERFLY;
9-12 **Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Circle Together Two-Step;**
13-16 **Vine, 2, 3, 4; 5, 6, 7, 8; (Twirl) Side, —, XIB, —;** OPEN **face** LOD **Fwd, —, 2, —;**

PART B

1-4 **Circle Away Two-Step face** RLOD; **Diagonal Two-Step Together facing** RLOD; **Fwd, Close, Bk, —; Bk, Side, Thru end** CLOSED **M face** WALL, **—;**
5-8 **Side, Close, Side, Close; Side, —, Thru, —; Side, Close, Fwd, —; Side, Close, Thru, —;**
9-12 **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED, **facing** LOD: **Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**
13-16 **Fwd Two-Step; Fwd Two-Step end facing** CLOSED; **Vine, 2, 3, 4 end** SEMI-CLOSED **facing** LOD: **Walk Fwd, —, 2, —;**
17-20 **Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; (Twirl) Walk, —, 2, —; Fwd, —, 1/4 R Turn M face** WALL **in** CLOSED, **—;**

SEQUENCE: A — B — A — B plus Ending.
Ending:
1 SEMI CLOSED **facing** LOD **Quick Point, —, —, —;**

DREAMING — Hi-Hat BB005
Choreographers: Jack and Ione Kern
Comment: Busy and easy two-step routine. Big band sounding music.

INTRODUCTION

1-2 CLOSED **M face** WALL **Wait; Side, Draw, Close end facing** LOD **in** SEMI-CLOSED, **—;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL; **Side, Close, Side, Close; Vine, 2, 3, 4 end** SEMI-CLOSED **facing** LOD;
5-8 Repeat action meas 1-4 Part A:
9-12 **Twisty Vine, 2, 3, 4; Pivot, —, 2, —; Twisty Vine, 2, 3, 4; Pivot, —, 2, —;**
13-16 **Twisty Vine, 2, 3, 4; Pivot, —, 2 end** OPEN **face** LOD, **—; (Twirl) Fwd, —, 2, —; 3, —, 4, —;**

PART B

1-4 **Balance Away/2, 3, Together to** BUTTERFLY**/2, 3; Balance Away/2, 3, Together/2, 3; Lunge, Twist, —, —; XIB, Side, Thru, —;**
5-8 Repeat action meas 1-4 Part B ending in OPEN:
9-12 **Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end** CLOSED **M face** WALL;
13-16 **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED **facing** LOD; **Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

SEQUENCE: Dance goes thru two and a half times plus Ending.
Ending:
1-2 OPEN **facing** LOD **—, —, —, Bump; Bump, Apart, Point, —.**

LEMON TREE — Hi-Hat BB005
Choreographers: Jim and JoAnn Drew
Comment: An easy two-step. The music has the big band sound.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
5-8 **Walk, —, 2, —; Fwd, Close, Bk, Close; Strut, —, 2, —; 3, —, 4, —;**
9-12 **Circle Away Two-Step; Circle Together Two-Step end** BUTTERFLY **M face** WALL; **(Twirl) Side, XIB, Side, —; (Rev Twirl) Side, XIB, Side end** LEFT OPEN **facing** RLOD;
13-16 **Fwd Two-Step; Scissors Thru end** BUTTERFLY **M face** WALL; **Open Vine, —, 2, —; 3, —, 4, —;**

PART B

1-4 OPEN **facing** LOD **Fwd, —, Point, —; Bk, —, Point, —; Fwd Two-Step; Fwd Two-Step;**
5-8 Repeat action meas 1-4 Part B:
9-12 **Diagonal Vine Apart, 2, 3, —; Together, 2, 3 end** CLOSED **M face** Wall, **—; Turn Two-Step; Turn Two-Step;**
13-16 **Scissors Thru; Scissors Thru; Side, XIB, Side, XIB end** OPEN **facing** LOD; **Walk, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 BUTTERFLY **M face** WALL **Vine, 2, 3, 4; 5, 6, 7, 8 end** OPEN **facing** LOD; **Walk, —, 2, —; 3, —, Point, —.**

RIDIN' MY THUMB TO MEXICO — Grenn 17010
Choreographers: Ken Croft and Elena de Zordo
Comment: A busy routine with adequate music. Cues on one side of record.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together to** BUTTERFLY BANJO **M facing** WALL, **Touch;**

PART A

1-4 **Rock Fwd, Recov (release hands), Bk/Cut, Bk; Rock Bk, Recov, Fwd/Close, 1/2 R Turn (W L turn) M face** COH; **Bk, 2, Bk/Cut, Bk; Rock Bk, Recov, Fwd Two-Step end** BUTTERFLY;
5-8 **Rock Side, Recov, Thru/Side, Thru; Side, Thru, Side/Close, Change Sides (in one step) end** OPEN **facing** LOD; **Fwd, 2, Fwd/Close, Turn Bk to Bk; Side, Recov M face** WALL **in** BUTTERFLY, **Side/Close, Side end** BUTTERFLY BANJO;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL:

PART B

1-4 **Side, Tap, Side/Close to** SEMI-CLOSED **face** LOD, **Bk; Rock Bk, Recov, Fwd, 1/4 R Turn M face** WALL **in** CLOSED; **Turn Two-Step,, Turn Two-Step,; (Twirl) Side, XIB to** SEMI-CLOSED **face** LOD, **Fwd, —;**
5-8 **Fwd, Brush, Manuv M face** RLOD **in** CLOSED, **Side/Close; Spot Pivot, 2, 3 M face** WALL **in** CLOSED, **Bk; Side/Behind, In Place, Side/Behind, In Place; (Twirl) Side,** XIB **to** OPEN **face** LOD, **Fwd, 2;**

INTERLUDE

1-2 **Circle Away Two-Step,, Two-Step,;**

Circle Together, 2, 3, 4 M face WALL **in** BUTTERFLY BANJO;
SEQUENCE: A — B — Interlude — A (meas 1-8) — B plus Ending.
Ending:
1-2 **Circle Away Two-Step,, Two-Step,; Together, 2, Apart, Point.**

DE MARIS — Grenn 17009
Choreographers: Wayne and Dee Hochhalter
Comment: A pleasant waltz routine to dance and the music has the big band sound. The tune being the old favorite "Alice Blue Gown". One side of the record is cued.

INTRODUCTION

1-4 OPEN **M face** WALL **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY, **—, Touch, —;**

PART A

1-4 **Waltz Away; Change Sides end facing** RLOD; **Bwd Waltz; Change Sides end M face** WALL **in** CLOSED;
5-8 **Fwd, Side, Close; Bk, Side, Close; Dip, —, —; Manuv, 2, 3 end M face** RLOD:
9-12 **Spin Turn end M face** LOD: **Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn end** M **face** WALL;
13-16 **Hover end** SEMI-CLOSED; **Wing to** SIDECAR; **Progressive Twinkle, 2, 3** DIAGONAL CENTER; **Fwd, Face, Close** CLOSED **M face** WALL;

PART B

1-4 OPEN **face** LOD **Fwd, Cross Point, —; Face, Touch, —; Step, Swing, —; (1 1/2 L Spin) Bk, 1/2 R Turn face** RLOD **in** LEFT-OPEN, **Fwd;**
5-8 **Twinkle, 2, 3; Twinkle Manuv, 2, 3 M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn end** BUTTERFLY **M facing** WALL;
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end M facing RLOD;
SEQUENCE: A — B — A — B thru meas 14 plus Ending.
Ending:
1-4 **Spin Turn end M face** LOD; **Bk, Side, Close; Dip, —, —, —; Twist, —, —, —.**

SINGING CALLS

WHO WOULDN'T LOVE HER

By Frank Lane, Estes Park, Colorado
Record: Dance Ranch #668, Flip Instrumental with Frank Lane
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade
Go walking by your man
Turn your corner by the right
All the way around and then
Allemande new corner go allemande thar
Go forward two men swing in and
Back up in a star slip the clutch go
Left allemande grand ol' right and left
Until you meet again promenade your lady
Go all the way from there
Who wouldn't love her who wouldn't care
FIGURE
Four ladies chain turn that gal around
Heads promenade about three quarters
Side two couples flutterwheel once around
Then pass thru and do a do sa do
Swing thru then swing thru again
Boys run right and promenade my friend
People will stop look and stare
Who wouldn't love her who wouldn't care
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MY FAVORITE MEMORY

By Tom Perry, Monroe, Louisiana
Record: Hi-Hat #5047, Flip Instrumental with Tom Perry
OPENER, MIDDLE BREAK, ENDING
Circle left the first time we met
Is a favorite memory of mine
Allemande left with the corner girl
Turn your partner by the right
Four girls star by the left one time
Turn the partner by the right full turn
Allemande left swing and promenade
A million good day dreams to dream on
But you're my favorite memory of all
FIGURE:
One and three promenade halfway around
Down middle and square thru for me
Four hands and then swing thru my friend
Boys trade and the boys run
Bend the line well pass the ocean
All eight circulate swing corner and
Take her home
A million good day dreams to dream on
But you're my favorite memory of all
ALTERNATE CLOSER:
Head ladies center tea cup chain
The first time we met
Is a favorite memory of mine you see
Time changes all it pertains to but
Your memory is stronger than mine circle left
I guess everything does change
Except what you choose to recall
Allemande swing promenade
A million good day dreams to dream on
But you're my favorite memory of all
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE MAN WITH THE GOLDEN THUMB

By Elmer Sheffield, Tallahassee, Florida

Record: ESP #108, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Circle left
He was sitting on his front porch pickin'
When I snuk up behind his shack he was
Playing that ol' beat up guitar of his
To a dog that he called Jack
Walk around your corner lady see saw own
Left allemande weave around the ring
He played punk and blues folk and rock
He didn't know they had a name do sa do
Swing that girl promenade the ring
He took his thumb and he'd slap it numb
Say Jack here's how it's done
Just lay back and listen boy to
The man with the golden thumb

FIGURE

Head two couples gonna promenade
Go halfway around the ring walk into
The middle square thru four hands I sing
Four hands around and then
Right and left thru turn that girl
You're gonna veer to the left and
Couples circulate chain down the line
Square thru three quarters round
Swing that corner girl
Promenade her to the guitar sound

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BESTEST FRIEND

By Ralph Silvius, Alamo, Texas

Record: Red Boot #279, Flip Instrumental with Ralph Silvius

OPENER, MIDDLE BREAK, ENDING

Circle left
Who wipes me off when
I get gravy on my shirt
Who knows exactly
Where to kiss me when I hurt
Allemande the corner turn thru and then
Left allemande corner weave the ring
Who's just as gentle as a
Sparrow in my hand do sa do and
Now promenade again
Who's meaner than a junkyard dog
Fightin' for her man you babe
You're my bestest friend

FIGURE

All four ladies chain across
Couples one and three promenade outside
Halfway around for me get down the middle
Square thru four hands you go
When you get there swing thru
Boys run around that girl
Half tag trade and roll swing corner lady
Promenade on home whose the only girl
I'll ever love or understand you babe
You're my bestest friend

ALTERNATE FIGURE:

Heads promenade halfway
Lead right circle to a line
Pass the ocean scoot back spin chain thru
Boys circulate double swing promenade

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PROGRESSIVE SQUARES

From the late Ed Gilmore

Progressive squares is a method of moving squares around the floor through a series of figures and then returning the dancers to their original home position in their original square (in sequence) with their partner. Certain rules must be explained to the dancers before starting: *If facing another couple and the call is directed to them, execute the call even though the other couple is in another square. If facing out with no other couple in front of them, couples do a California twirl to face in to the set and be ready to follow the next command.* Progressive squares can be done with any even number of squares.

Four ladies chain . . . chain back
Everybody California twirl
Walk forward and star thru
Pass thru to a new square
Forward eight and back
California twirl . . . walk forward
Star thru . . . square thru three quarters
Left allemande

Heads pass thru . . . pass thru again
Sides pass thru . . . pass thru again
Heads pass thru . . . pass thru again
Sides pass thru . . . pass thru again
Four ladies chain
Heads go right . . . right and left thru
Heads pass thru . . . pass thru again
Sides pass thru . . . pass thru again
Heads pass thru . . . pass thru again
Sides pass thru . . . pass thru again
Heads right and left thru
Sides right and left thru

(Repeat from the beginning)

Heads lead right . . . circle to a line
Pass thru . . . move on
Right and left thru
California twirl . . . walk forward
Star thru . . . half square thru
Move on . . . right and left thru
Square thru three quarters
Cross trail . . . left allemande

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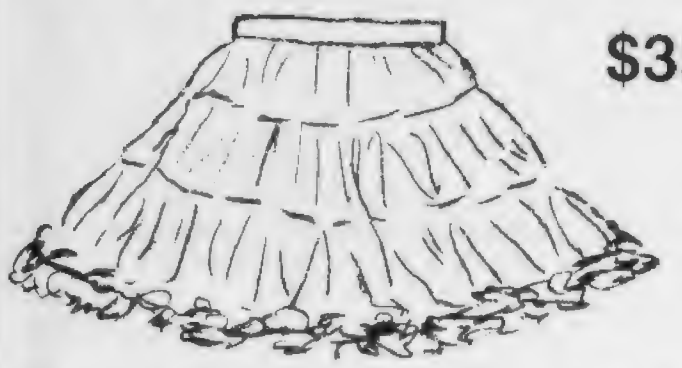
CALLER of the MONTH



Reggie Kniphfer, *Fayetteville, NC*

AN ENJOYABLE bonus to involvement in leadership is the privilege of hosting callers and their wives when they come to town. Always ready to offer a home away from home, Reggie says, "It's more than social, it's an educational experience, a time to ask questions, to get answers and to share ideas on the various aspects of square and round dancing." Today most all of the Kniphfers' recreational hours are wrapped up in the activity. Not so 23 years ago. Then he and Marguerite noted a square dance class was to start at the local church. One problem — it was Reggie's bowling night and as an avid sportsman, he couldn't possibly cancel so Marguerite decided to go alone. About 9 pm hubby arrived on the scene and what follows is a familiar story. Reggie got into the circle, was soon having a great time and before long exchanged baseball, skin diving, horseback riding and bowling for square dancing.

One year later, Reggie was teaching and when they left Savannah for Fayetteville in the summer of 1967, teaching and calling had become a way of life. With the move, the Kniphfers feeling in need of a rest, decided not to become so deeply involved. That was not to be. Soon they missed dancing, particu-



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larly when Saturdays came around. The two local clubs in Fayetteville were week day clubs, so they did the logical thing — organized a class and formed a Saturday night club! The Fayetteville Swingers was born in October, 1967, and still dances every 1st and 3rd Saturday with Reggie as club caller and Marguerite as the round dance cuer. They also formed and continue to teach for the Lumber Jacks and Jills in Lumberton and as well call for the Carthage Sandspurs.

(**LETTERS**, *continued from page 3)*

Dear Editor:

After having written scores of thank you notes to people who helped us at the National Convention in Detroit, we realized we just could not personally contact everyone. Some, we don't even know their names; many were from out of state. So to those who helped from the Parade of States' signs down to holding doors, you were a tremendous help. It did not go unnoticed or unappreciated. Please accept our most sincere thank you.

Chuck and Dora Olsen
Vice Chairmen of Exhibitions
31st Nat. S/D Convention

Dear Editor:

I can't begin to extol the numerous virtues of our activity. I call for several senior groups and square dancing not only provides a lively interest but keeps the seniors active. We marched in the Bothell July 4th Parade. We stopped in the middle of almost each block and danced and the spectators really seemed to be impressed. . . . Really love SQUARE DANCING Magazine and can't begin to tell you how much we have learned, put to use and enjoyed during the past eight years.

Janice and Harry Thomas, Woodinville, WA

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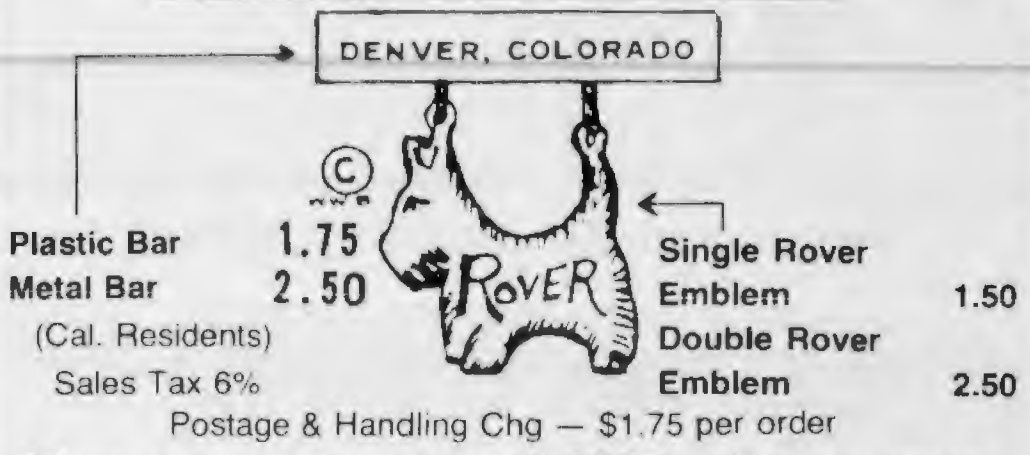
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Clubs are listed in the Directory at no charge. Just complete the Questionnaire on the next page. Printing and mailing costs are high, so there is a nominal charge for copies of the Directory. For only $6.00 plus postage, you will receive a copy of the 1983 Edition.

Because of increasing costs, a limited number of the upcoming edition will be printed. Please help us cover these costs by purchasing one or more copies and by letting others in your club know about this opportunity. Square dancing needs a National Directory.

Happy Dancing,

Gordon Goss

Editor

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A new feature in the 1983 Edition will be a Directory of Festivals section. If you would like information on listing a special dance, festival, or convention in this section of the Directory, please send us the form below.

CALLERS, LEADERS

Another new feature of the 1983 Edition will be a National Directory of Callers and Leaders section. If you would like information on a listing as a square dance caller, round dance leader, clogging instructor, or contra prompter, please send us the form below.

☐ FESTIVAL LISTING INFORMATION
Name of Dance, Festival or Convention _____

☐ CALLER, LEADER LISTING INFORMATION

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There is **no charge** for listing your Club in the Directory.

☐ Revision ☐ New Listing ☐ Deletion (Club no longer dancing)

Club Name: _____

City (under which to be listed): _____ State: _____
If you dance in a suburb of a major city, you may be listed under the major city if you prefer.

Type of Club: ☐ Square ☐ Round ☐ Square & Round ☐ Contra ☐ Clogging
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Does the Club dance in the summer months? ☐ Yes ☐ No

Person to contact concerning your Club:
(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)

Name: _____ Address: _____

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ON THE RECORD and



SINGING CALLS

ROUND THE CLOCK LOVIN' — Red Boot 275
Key: D Flat Tempo: 130 Range: HD Flat
Caller: Mike Hoose LD Flat
Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutter wheel straight across — slide thru — swing corner — promenade
Comment: A semirock sound with big band background. A good instrumental. The figure is Mainstream with nothing outstanding. Mike comes across very clear in his interpretation. A nice relaxing beat. Rating: ☆☆☆☆

WHO WOULDN'T LOVE HER — Dance Ranch 668
Key: G Tempo: 128 Range: HD
Caller: Frank Lane LA
Synopsis: Complete call printed in Workshop.
Comment: A really old tune that Frank went back for. Music is average and the figure is very danceable. Not a bad release when caller knows the tune and can relax. Callers may

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

have to work on the metering. The dancers enjoyed the dance. Rating: ☆☆☆☆

I NEVER KNEW THE DEVIL'S EYES WERE BLUE — ESP 306
Key D Major & B Minor Tempo: 128
Range: HB
Caller: Paul Marcum LA
Synopsis: (Break) Circle left — left allemande — do sa do — men star by left — turn thru — left allemande — swing own — promenade (Figure) Heads square thru four hands — make right hand star — heads star left — same two right and left thru — swing thru — boys run — half tag — swing — promenade.
Comment: A melody that did not seem to attract the dancers. The figure was average. Good instrumental music by ESP but after dancing it through the tune seemed to become a little monotonous. Rating: ☆☆☆

THE GREATEST AMERICAN HERO — Pioneer 122
Key: A Tempo: 128 Range: HE
Caller: Ron Marion LB
Synopsis: (Opener & End) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — heads square thru four hands — do sa do — eight chain four — swing corner — promenade.
Comment: A fairly recent tune. The figure is very basic and the musical accompaniment is good. Pioneer's music is on the upswing. Rating:☆☆☆

BESTEST FRIEND — Red Boot 279
Key: D Tempo: 128 Range: HB
Caller: Ralph Silvius LA
Synopsis: Complete call printed in Workshop.
Comment: A good dance feel on this release.



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TB 220 When The Caller Packs His Case by Mike
TB 221 I'll Fly Away by B. Bennett
TB 222 Without Love by Stan Russell
TB 223 Raisin' Cain In Texas by B. Bennett
TB 224 She Thinks I Still Care by Will Larsen
TB 225 My Little Bundle of Southern Sushine by Chuck Myers

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TH 524 Shine, Shine Shine/ Mystery Train
TH 525 Little River Train/Sally Let Your Bangs Hang Down

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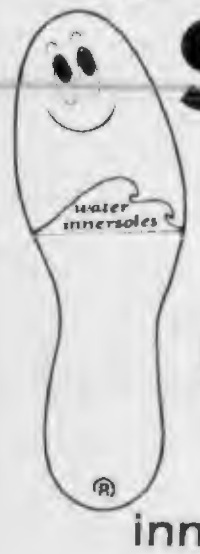
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The figure is danceable and Mainstream. The words used in the dance were both comical and interesting. Dancers enjoyed this release. The music is well done. Rating: ☆☆☆☆

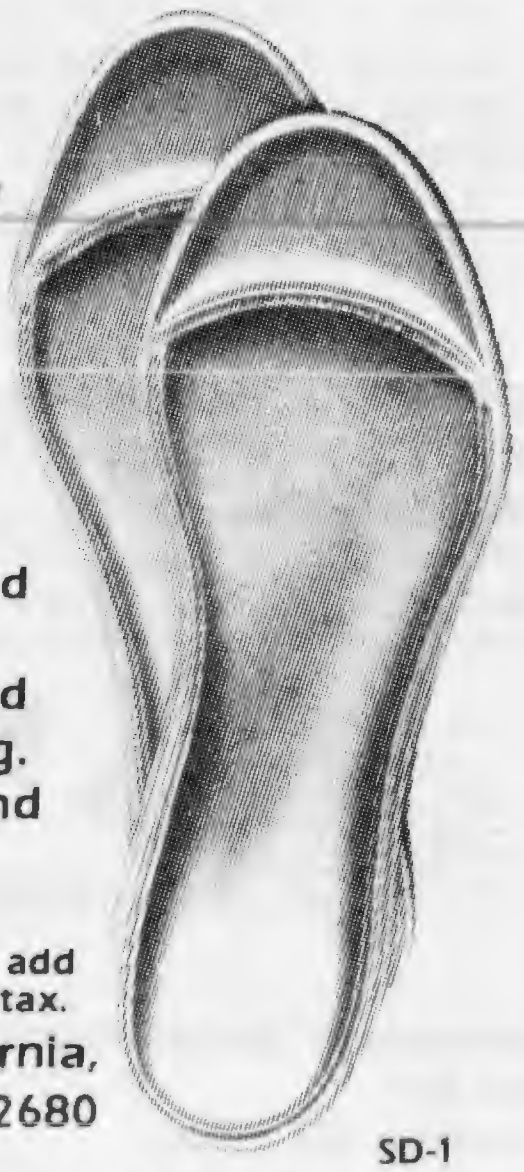
WALKIN' DREAM — Lou-Mac 144
Key: D Tempo: 130 Range: HD
Caller: Tom Miller LA
Synopsis: (Break) Circle — left allemande — do sa do — allemande left — weave ring — do sa do — promenade (Figure) First and third square thru four hands — corner do sa do — swing thru — boys run right — half tag the line — scoot back — boys run to right — slide thru — corner swing — promenade.
Comment: A simple melody with good music. The figure offers nothing more than a scoot back. The calling by Tom is clear and rhythmic. The overall dance reaction was good. The called side of the record is one half step lower than the above indicates.
Rating: ☆☆☆☆

WHITE FREIGHTLINER BLUES — Hi-Hat 5044
Key: G Tempo: 128 Range: HD
Caller: Tom Perry LB
Synopsis: (Break) Circle left — allemande left — turn partner by right — girls star left — turn

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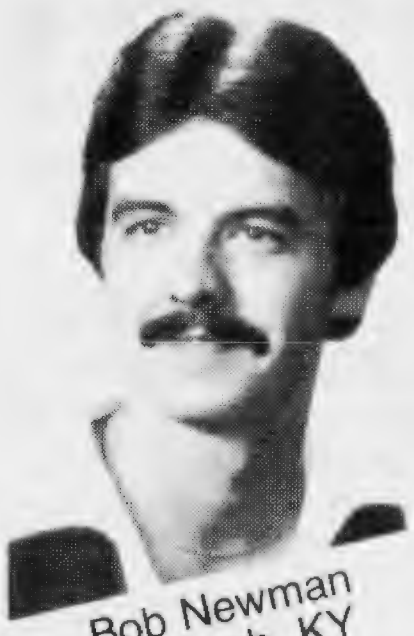
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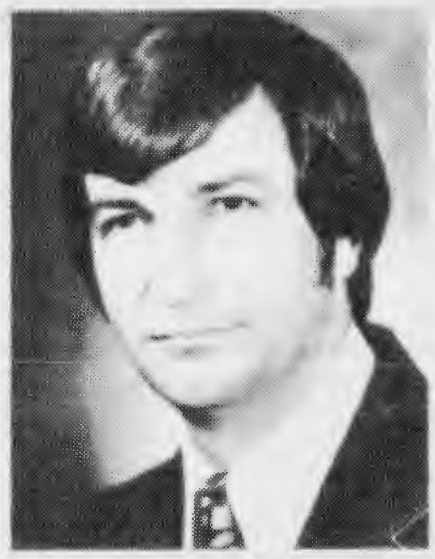
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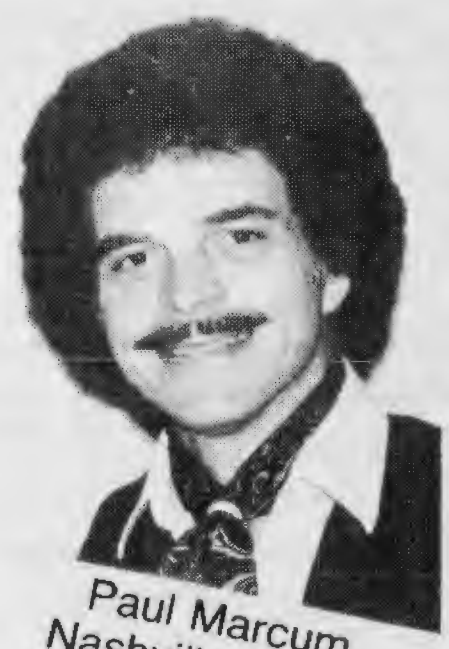
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ESP 112 Speak Softly by Elmer
ESP 113 Oh What A Beautiful Love Song by Elmer
ESP 203 I Think About Your Love by Elmer & Paul
ESP 307 Ain't It Been Love by Paul

RECENT RELEASES

ESP 306 I Never Knew The Devil's Eyes Were Blue by Paul
ESP 110 Baby Makes Her Bluejeans Talk by Elmer
ESP 108 The Man With The Golden Thumb by Elmer
ESP 109 Rollin' In My Sweet Babies Arms by Elmer
(with harmony by Tony Oxendine of Ranch House Records)
ESP 305 Another Chance by Paul
ESP 306 I Never Knew The Devil's Eyes Were Blue by Paul
ESP 501 Ease The Fever by Bob
ESP 502 Ain't Got Nothing To Lose by Bob
ESP 101 Midnight Rodeo by Elmer
ESP 102 Just Send Me One by Elmer
ESP 103 Slow Hand by Elmer
ESP 104 Preaching Up A Storm by Elmer
ESP 105 Lord I Hope This Day Is Good by Elmer
ESP 106 Another Sleepless Night by Elmer
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ESP 201 Honky Tonk Queen by Elmer & Paul
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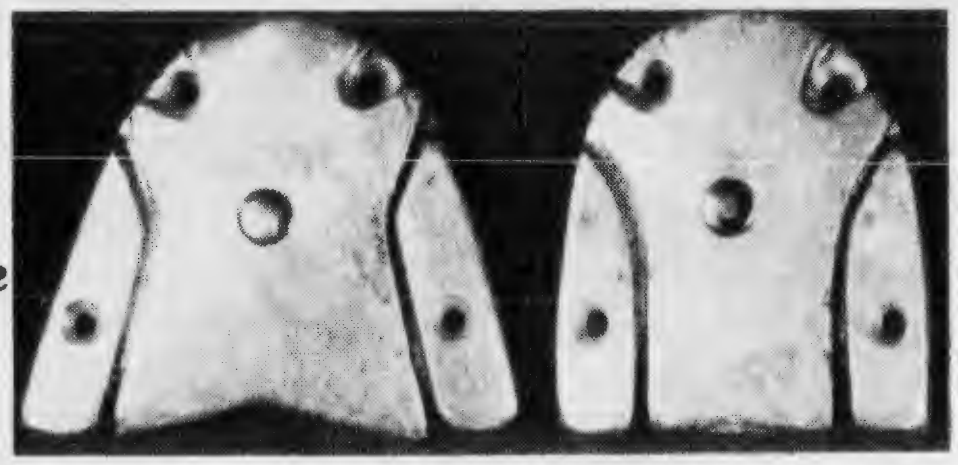
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partner by right — left allemande — swing — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru — boys run to right — bend the line — right and left thru — pass the ocean — swing thru — corner swing — promenade.

Comment: Clear and concise calling on this release that could be heard very well on the floor. The melody line may cause some callers problems and they may want to take a listen. Good music with a Mainstream figure.

Rating: ☆☆☆

LOVE TAKES TWO — Chaparral 408

Key: E &F Tempo: 128 Range: HD
Caller: Beryl Main LC Sharp

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across — heads promenade halfway — into middle square thru four — right and left thru — touch a quarter — scoot back — swing corner — promenade.

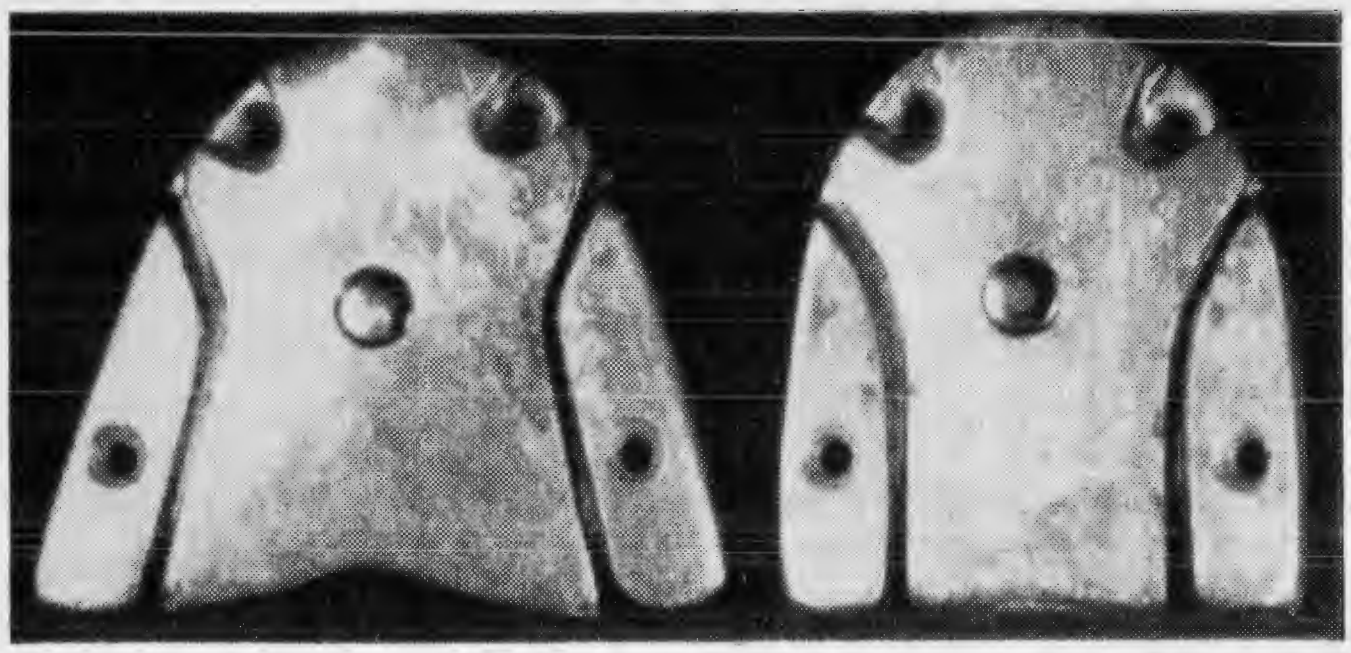
Comment: As usual good music with good calling on this Chaparral release. A relaxing Mainstream dance that has rhythm and a good feeling. The rhythm track makes you

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want to tap your foot. Rating: ☆☆☆☆

HOW COME YOU DO ME LIKE YOU DO — Blue Ribbon 233
Key: F, G & A Flat Tempo: 128 Range: HC
Caller: Bill Stone LA
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — left allemande — allemande thar — four men star — slip the clutch — left allemande — do sa do — left allemande — promenade (Figure) Four ladies chain three quarters — heads promenade three quarters — sides square thru three quarters — circle four three quarters — square thru three quarters — swing corner — promenade (Alternate Figure Plus level) Four ladies chain three quarters — sides promenade three quarters — heads pass the ocean — explode that wave — circle four three quarters — pass the ocean again — explode the wave — swing corner — promenade.
Comment: A slow moving dance to a melody most people will recognize. The music is average; the key change adds a little spice. The dance figure is quite danceable. Bill seems to enjoy what he is doing. An alternate figure is offered in the Plus movements. Rating: ☆☆☆

I NEVER KNEW THE DEVIL'S EYES ARE BLUE — Blue Star 2168
Key: D Major & B Minor Tempo: 130
Range: HB
Caller: Andy Petrere LB
Synopsis: (Intro) — Circle left — allemande corner — do sa do — left allemande — weave ring — swing — promenade (Break & Ending) Sides star the route — circle left — allemande left — swing — promenade (Figure) Heads square thru four hands — do sa do corner — right and left thru — ladies lead Dixie style — make a wave — fan the top — allemande left — do sa do own — swing corner — promenade.

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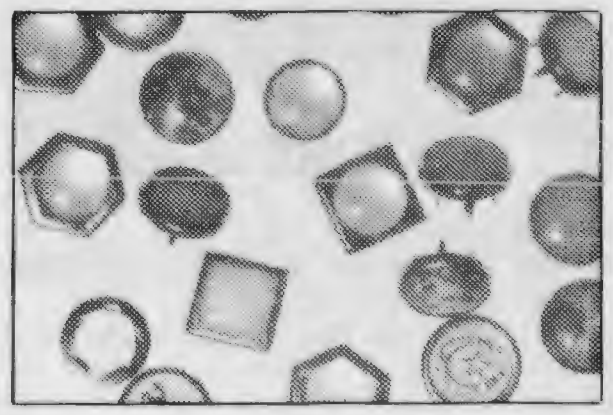
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Comment: Two companies decided to record this tune this month. This release offers a fan the top and a Dixie style to ocean wave. Music is average and dancers had mixed emotions. Star the route is used on the break. Rating: ☆☆☆

PRETTY LITTLE WOMAN — Lou-Mac 145
Key: E Tempo: 130 Range: HC Sharp
Caller: Larry Letson LB
Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru — right and left thru — swing thru — spin the top — recycle — sweep a quarter — pass thru — left allemande — swing next — promenade.
Comment: Good music and very well recorded. The figure is Mainstream. Callers may have to spend some time to make the figures fit the phrase and word metering. Larry makes it sound easy. Callers may want to take a listen for their personal use. Rating: ☆☆☆

THE MAN WITH THE GOLDEN THUMB — ESP 108
Key: D Minor Tempo: 128 Range: HC



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Caller: Elmer Sheffield **LD**
Synopsis: Complete call printed in Workshop.
Comment: Fine instrumental music with an excellent beat. The release resembles a recent successful record. Elmer uses specialized word metering to make this a good number. It has a special feel for dancers and should be fairly successful if callers can handle the words. Rating: ☆☆☆☆

WILD TURKEY — Big Mac 042
Key: C **Tempo: 132** **Range: HB**
Caller: Will Eades **LG**
Synopsis: (Break) Allemande left — come back do sa do — men star left — arm around partner star promenade — girls step out backtrack — turn thru — left allemande — swing own — promenade (Figure) Heads star thru — pass thru — circle four — break to line of four — up to middle and back — pass thru — wheel and deal — centers star thru — pass thru — cloverleaf — new centers square thru three quarters — pass thru — left allemande — come back swing next one — promenade.
Comment: A good tune melody-wise with enough action for dance enjoyment. Clear calling with a good instrumental. We are concerned about the phrase "having a few." The

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overall dance and music review is above average. Rating: ☆☆☆☆

I'LL FLY AWAY — Blue Star 2169
Key: G Tempo: 130 Range: HD
Callers: Vernon & Jon Jones LB
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — meet corner do sa do — swing thru — spin the top — right and left thru — flutterwheel — sweep one quarter more — swing corner — promenade.

Comment: Dancers had some problems hearing the call on the dance floor though the figure was easily danced. The music was average in recording this old western tune. Rating: ☆☆☆

SOMEDAY SOON — Petticoat Patter 103
Key: D Tempo: 128 Range: HF Sharp
Caller: Toots Richardson LD
Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run to right — half tag — walk and dodge — partner trade and roll — single circle to a wave — girls


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trade — boys run right — promenade.
Comment: A clear piece of calling by Toots on this new label for lady callers. The figure has enough choreography to make it very danceable. Music is above average and men callers as well as ladies may want to take a listen as the key range can be used by both.
Rating: ☆☆☆☆

WHERE THE SUN DON'T SHINE — Red Boot 277
Key: F **Tempo: 130** **Range: HC**
Callers: Red Boot Boys **LF**
Synopsis: (Break) Four ladies promenade — swing at home— join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — walk in square thru four hands — swing thru outside two — boys run right — couples circulate one time — half tag trade and roll — pass thru left allemande — promenade.
Comment: A seemingly religious song with the feeling generated by the use of the men's voices. When calling the caller has to be aware of syncopated areas. Dancers did not vote this too high though the music and the calling are both good. An enjoyable record to listen to.
Rating: ☆☆☆

BABY MAKES HER BLUE JEANS TALK — ESP 110
Key: G **Tempo: 128** **Range: HD**
Caller: Elmer Sheffield **LB**
Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande corner — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel across — sweep one quarter more — pass thru — slide thru — right and left thru — Dixie style — make wave — boys cross fold — swing corner — promenade.

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Comment: A rather far-out release for ESP and Elmer. This is not one of Elmer's best efforts to this reviewer. It has a difficult (if any) melody line. Strictly a beat type of record. Callers will have to adjust and practice to handle. Elmer's releases have been good but this one does not appeal to this reviewer. Rating: ☆☆

EARLY MORNING RAIN — Pioneer 123
Key: E Flat Tempo: 128 Range: HC
Caller: Charles Ashby LB Flat
Synopsis: (Opener & End) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across — heads promenade halfway — walk in square thru four hands — do sa do — swing thru — boys run — half tag — swing — promenade (Optional Figure) One and three square thru four hands to corner — do sa do — touch one quarter — follow your neighbor and spread — ladies in — ladies trade — recycle — pass to center — square thru three hands — swing corner — promenade.
Comment: A reissue of a very popular tune a few years ago. Nice calling by Charles. The addi-



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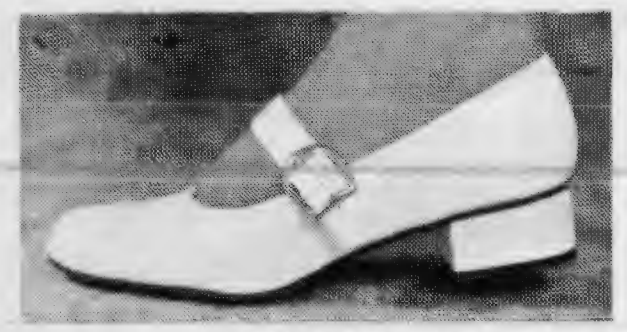
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tion of a xylophone was very effective in spots. The figure was average. Rating: ☆☆☆

PLAY ME SOME MOUNTAIN MUSIC — Big Mac 044
Key: E Tempo: 130 Range: HG Sharp
Caller: Ron Mineau LB
Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own promenade (Figure) Heads square thru four hands — do sa do corner — make a wave — ladies trade — recycle — veer left — chain down the line — slide thru — swing corner — left allemande — promenade.
Comment: Music seemed a little loud for the caller to be heard and it seemed to get louder as record proceeded. The banjo offers a strong beat. The dance is rhythmic and the figure is quite danceable. Rating: ☆☆☆

WALKIN' IN THE SUNSHINE — G & W 603
Key: D Tempo: 128 Range: HA
Caller: Marty Van Wart LA
Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do — make a wave —

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hinge and flutter — boys pick the lady up and sweep one quarter more — allemande left corner — promenade her home.

Comment: A relaxing, fairly slow moving dance to a familiar tune. The music is above average and the figure offers a hinge and flutter that times out very well. A middle of the evening kind of release for catching the breath.
Rating: ☆☆☆

MY FAVORITE MELODY — Hi-Hat 5047
Key: D Tempo: 128 Range: HB
Caller: Tom Perry LA
Synopsis: Complete call printed in Workshop.

Comment: A nice melody, well recorded and called with an extra harmony voice that was very pleasing. A western tune that should be easy for callers. The figure is Mainstream and very danceable. Alternate closer offers a tea cup chain.
Rating: ☆☆☆☆

SIOUX CITY SUE — Dance Ranch 667
Key: D Tempo: 130 Range: HD
Caller: Al Stevens LA
Synopsis: (Break) Sides face grand square — circle left — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do

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BM 046 I Never Knew The Devil's Eyes Were Blue by Don Schadt
BM 045 Play Me Some Mountain Music by Ron Mineau (NOTE: Ron has moved to Bishop, Texas — Good Luck Ron and Linda!!!)
BM 043 Long Way to Daytona by Jay Henderson
BM 042 Wild Turkey by Wil Eades
BM 041 Boomerang/Big Mac Dolly — Hoedown

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BA-601 **Looking Over a Four Leaf Clover** by Johnny Walter
BA-401 **Flowers On The Wall** by B. Keefe
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BA-202 **Forest Lawn** by Gil T. Crosby

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— eight chain four — swing corner — allemande left — promenade.
Comment: A real clear calling job by Al to an old melody. His slight yodeling helped the record. An easy dance for new dancers as well as club. The music was average but adequate.
Rating: ☆☆☆☆

FLIP HOEDOWN

ON THE BOULEVARD — Hi-Hat 646
Key: E **Tempo: 128**
Caller: Ernie Kinney
Comment: Hi-Hat does something a little different on this release that this reviewer has not heard before. The use of dance movements designed for two couples but can also be used for a full square. A practice record for limited dancers. Might catch on. Music average.
Rating: ☆☆☆

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Caller: Jack Lasry
Comment: A series of well recorded and much

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JP 201 "When You Say Love"
JP 204 "Gonna Have A Ball"
JP 106 "Heartbreak Mountain"
JP 402 "Four In The Morning"
JP 401 "Tennessee Sunshine"
JP 101 "Blue Moon Of Kentucky"
JP 102 "Rhythm Of Rain"
JP 104 "Someone Like You"
JP 105 "I Don't Know Why"
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needed practice records for those wanting Plus movements. Jack is clear in his recording and all words are understandable. The tempo is fine. This reviewer recommends these releases using the Plus series to all dancers needing practice at home. Rating: ☆☆☆☆☆

HOEDOWNS

BOOMERANG — Big Mac 041
Key: D **Tempo: 128**
Music: The Country Players — Guitar, Fiddle, Drums, Banjo

Comment: Boomerang, a revised hoedown from years back, is smoothly executed with a slight melody line featuring a banjo and steel guitar. The Big Mac Dolly is Rubber Dolly with a guitar fiddle lead. The reviewer leans toward Boomerang. Both are very useable.
Rating: ☆☆☆☆

BIG MAC DOLLY — Flip side to Boomerang
Key: G **Tempo: 128**
Music: The Country Players — Guitar, Banjo, Fiddle, Drums

BANJO MOUNTAIN — Big Mac 047
Key: E **Tempo: 132**

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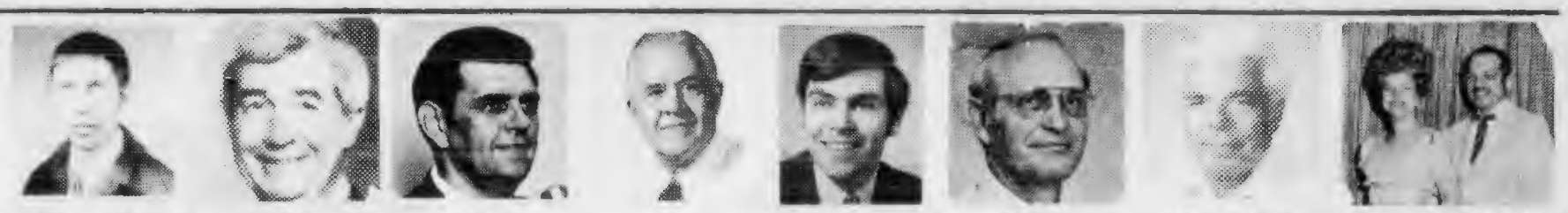
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189 If I Were A Rich Man by Ken Crowley
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184 Alpine Hoedown/ Express Hoedown
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Music: The Country Players — Fiddle, Drums, Guitar, Banjo

BLOOMING BANJO — Flip side to Banjo Mountain
Key: D & A **Tempo: 132**
Music: The Country Players — Fiddle, Drums, Guitar, Banjo
Comment: A pair of hoedown releases featuring a good strong banjo instrumental on the Banjo Mountain. However, the Blooming Banjo release is misnamed as it features a fiddle and guitar not a banjo. The reviewer leans toward Banjo Mountain. Callers will have to listen for their decision. Rating: ☆☆☆

DEADLINES FOR FREE LISTINGS

JANUARY — BIG EVENTS (a list of 1983 festivals, conventions and special dances, including dates, name, location and a contact address). Information should be addressed to BIG EVENTS and be received prior to November 1, 1982.

FEBRUARY — VACATION INSTITUTES (a short write-up with name, date, address and type of institute). Send information to us by December 1, 1982.

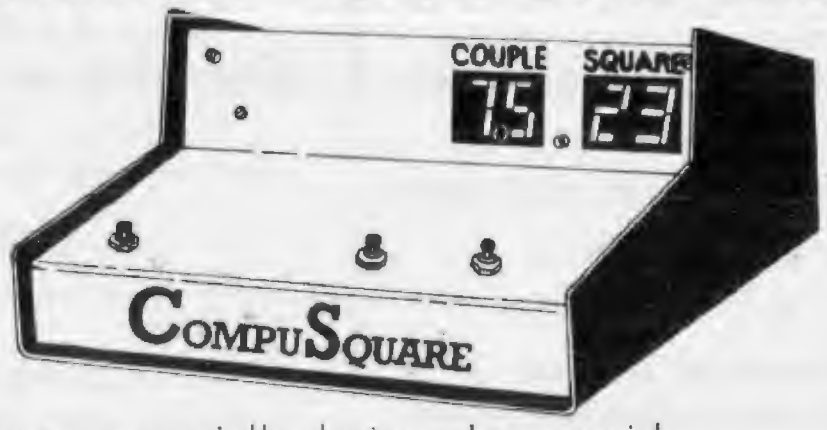
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Oct. 1-2 — 9th Annual Neptune Festival, Virginia Beach Convention Center, VA — 9621 Grove Ave., Norfolk 24350
Oct. 1-3 — Burning Embers, Best Western Inn, Niagara Falls, NY
Oct. 1-3 — Oktoberfest S/D, Cartwright Center, Univ. Wisconsin — La Crosse — c/o Happy Twirlers, PO Box 1501, LaCrosse 54601
Oct. 2 — Oglebayfest Free Dance, Oglebay Park, Wheeling, WV — 144 Edgington Lane, Wheeling 26003 (304) 242-8118
Oct. 2 — Longhorn 35th Anniversary Dance, Moose Lodge, Pasadena, TX — 3915 Danpree, Pasadena 77504
Oct. 2 — Quinte Twirlers 16th Jamboree, Bayside Secondary School, Trenton, Ontario — c/o Berwick, RR 1, Milford, Ontario KOK 2PO (613) 476-6647
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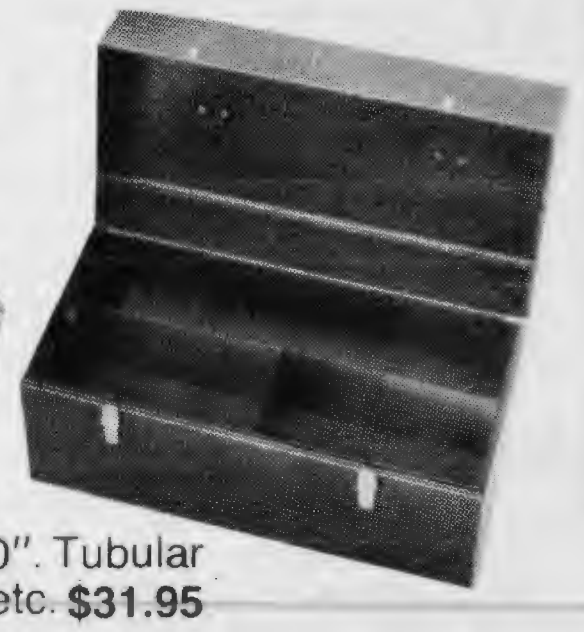
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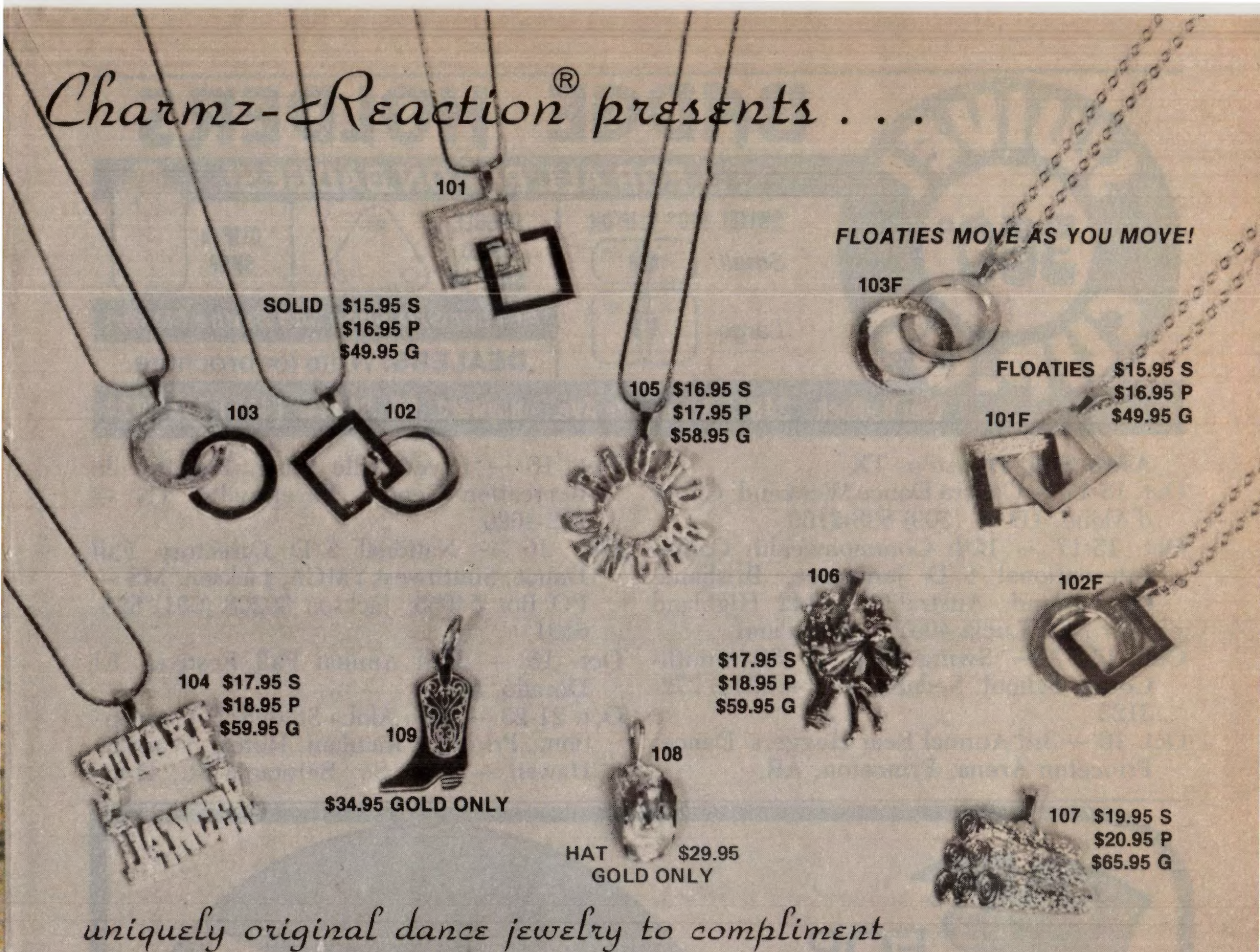


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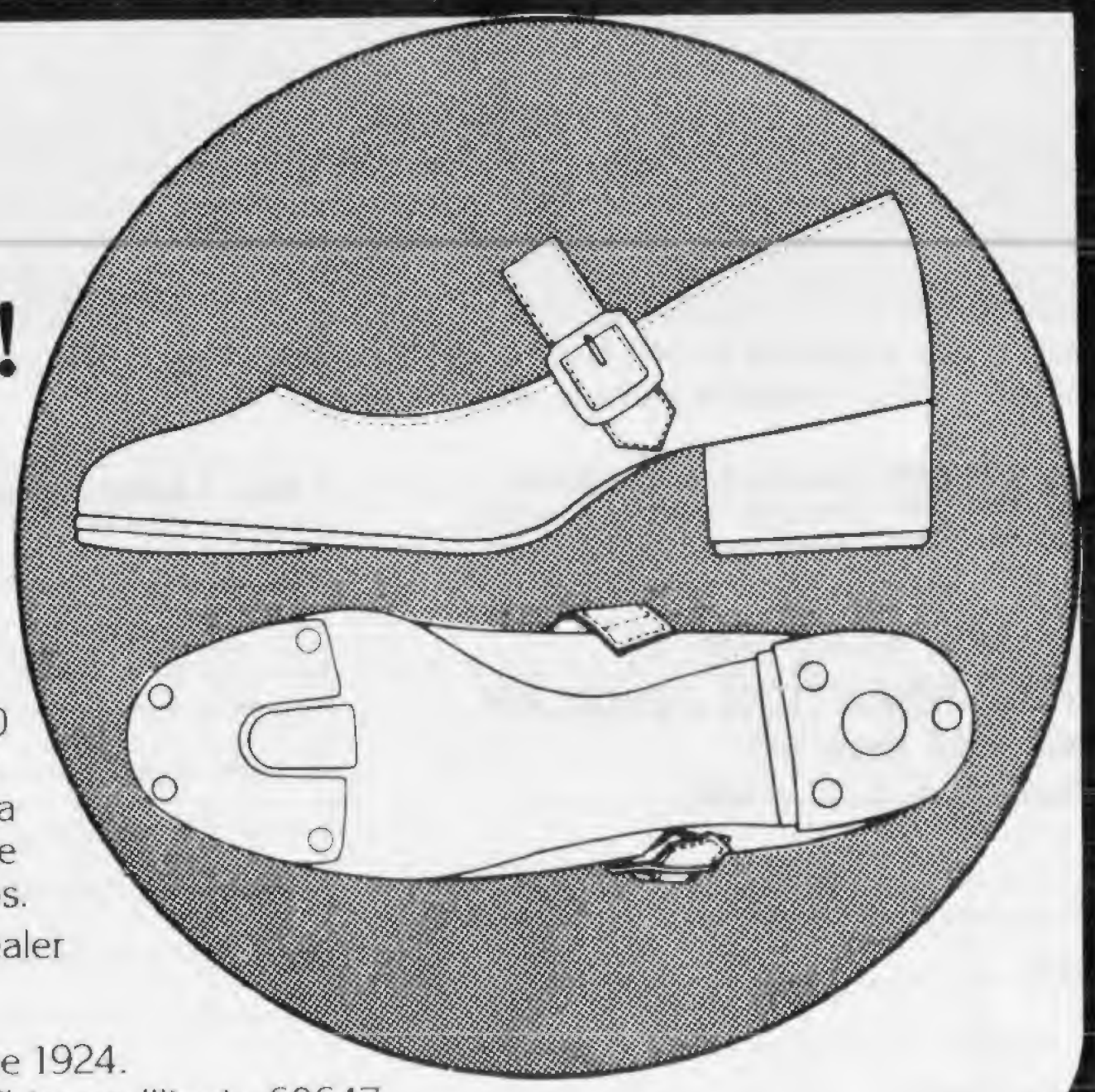
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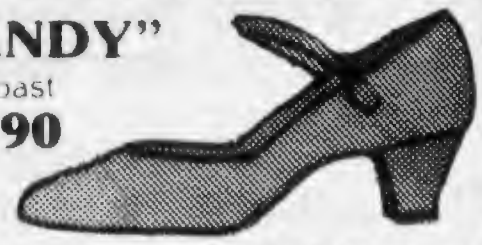
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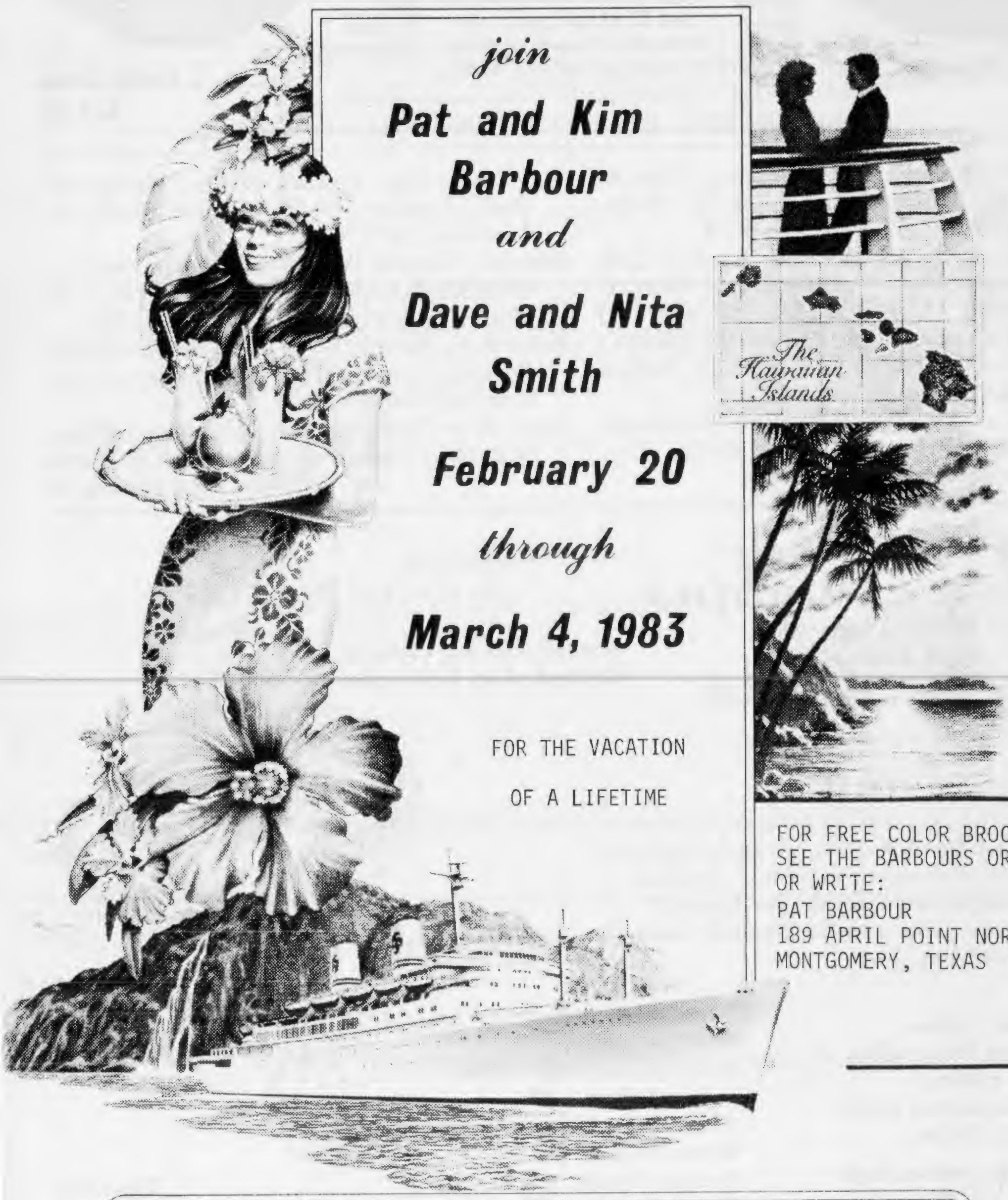


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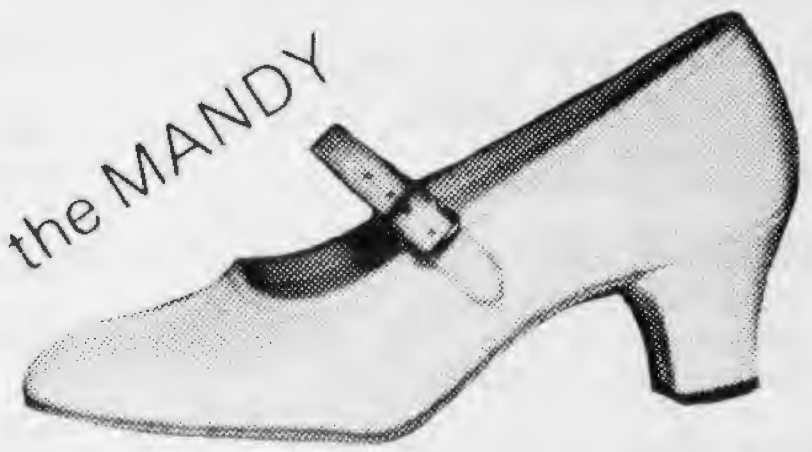
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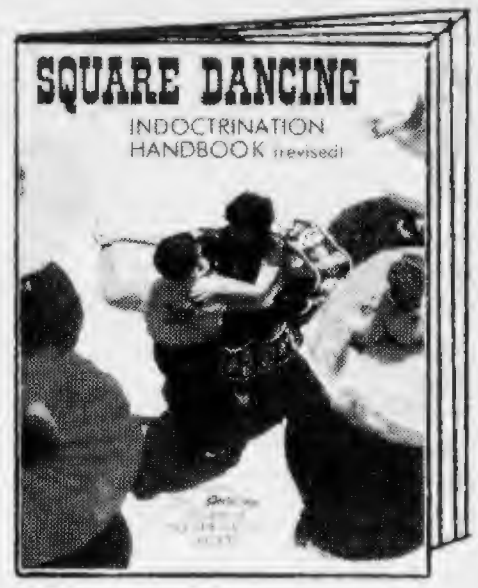


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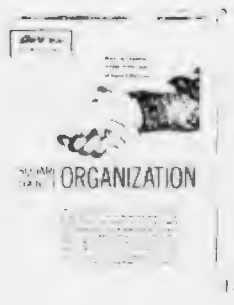
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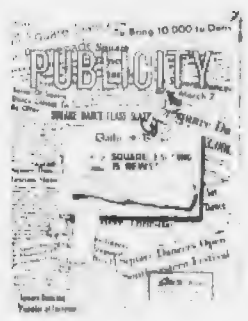
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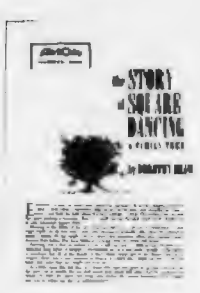
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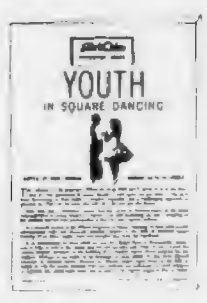
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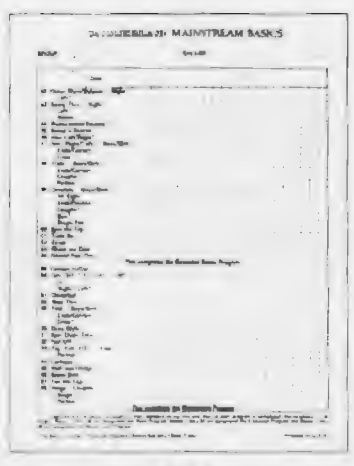
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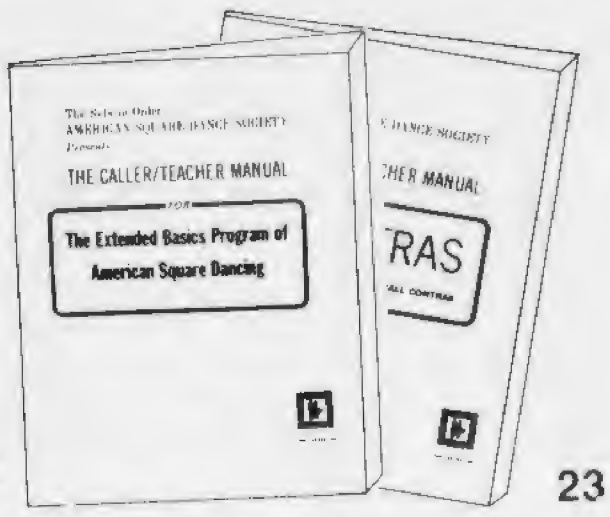
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24 25

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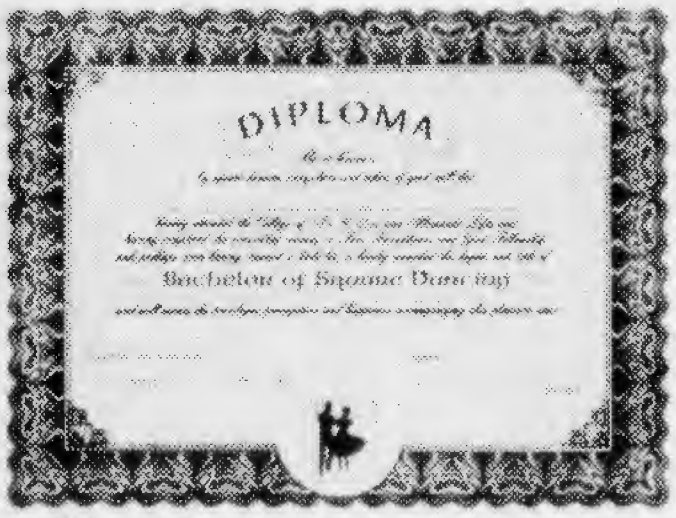
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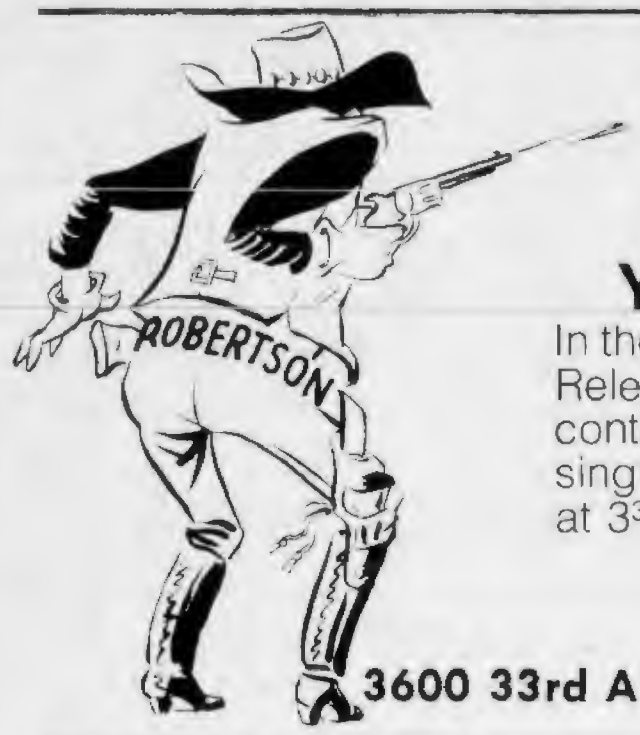
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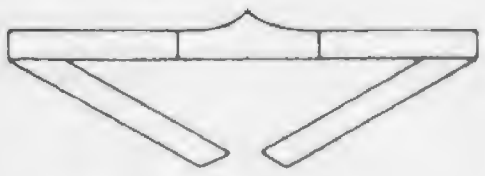
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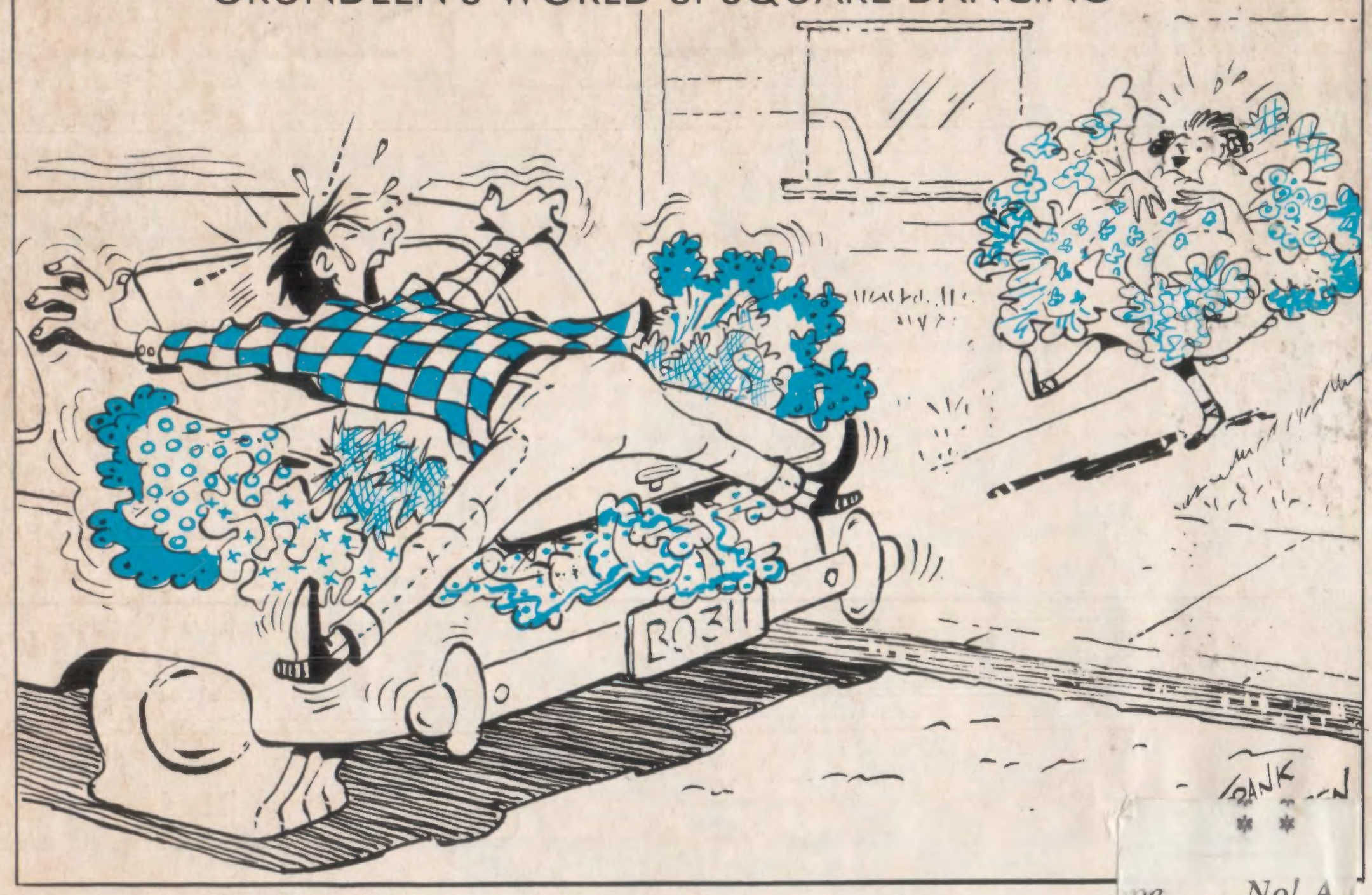
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